DWB

The British Journal of Telefantasy No. 90 JUNE 1991

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DOCTOR WHO '60s SPECIAL

PO Box 1015,
BRIGHTON BN2 2YU

BECAUSE of the surfeit of news to report on this issue, we have had to postpone part two of our 'Decline of the DWAS' article until next issue. This should be followed up in DWB#92 with an article by ex-Co-ordinator Craig Hinton who is allowing us to publish his 'memoirs'...

Many thanks to the accolades thrown my way following last issue. Apart from the blunder of dating the original 'Star Trek - Next Generation' cast photo 1980 instead of 1987, it seems to have gone down very well due to its wide variety of content.

We have also been inundated with orders for our half price book offer, far in excess of what we were expecting, and we are endeavouring to mail orders out as soon as possible. If you do experience some delay please rest assured that your books should be with you within 28 days of ordering. The offer is still open for an indefinite period.

Last issue's useless facts in this column appear to have gone down fairly well, so here's another. Counting all transmitted 'Doctor Who' episodes as 25 minutes duration, did you know that episode one of 'Terror of the Vervoids' is episode number 666? Can it just be coincidence or was JNT aware of this fact in advance when he cast Bonnie Langford who made her debut in this episode...

Finally this month, I was amused to read in the Today newspaper, dated May 6th, that Sir. Hugh Rossi MP was acting for his Haringey constituents in writing to the BBC Chairman Marmaduke Hussey for news of 'Doctor Who's' future. I wonder if one of their journalists reads DWB...

'Til next month, GARY

ACKNOWLEDGEMENTS: Jeremy Bentham, Derek Carter, Anthony Clark, Stacey Clegg and BBC Video, Robert Cope, Simeon Hearn, Kenneth Horlock, David Miller, Alister Pearson, Ty Power, Wendy Taylor and MOMI, Titan Books, Titan Productions, Kathleen Toth, Alexandra Tynan, Paul Vyse, Clive Williamson.

THE HIGHLANDERS PHOTONOVEL

Stpry	(c) Gerry Davis
Photonovel Adaption	Anthony Clark
Telesnaps	John Cura/Patrick Mulkern

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ITV PURCHASES SHE-WOLF

SHE-WOLF OF LONDON

AFTER MONTHS of speculation it has been confirmed that ITV has purchased the new US/UK co-produced telefantasy series 'She-Wolf of London'.

With original British telefantasy so thin on the ground recently, it came as good news when HTV International announced it had entered into a co-production with MCA in the States to make a new fantasy series based in the UK. Twenty 50-minute episodes of **She-Wolf of London** were commissioned and production started in the latter half of last year. HTVI agreed to meet one third of the $1 million per episode budget and everything looked set to go.

In order to keep costs down it was agreed that the series would be shot on film but edited together on video. It was also to benefit from a Dolby stereo soundtrack as the spread of stereo transmissions in the States has made greater in-roads than here in Britain.

However, by the time that half the episodes were in the can HTVI had pulled out of the deal on the grounds that the show contained too much sex and explicit violence. They claimed that their script decisions were being over-ruled by the majority-holding partner and that the final product was only suitable for a late night slot. It was therefore no longer deemed by HTVI to be a viable concern because of its supposed inability to garner prime-time advertising revenue. MCA have been quoted as saying: "The relatationship did not work. There was virtually no sex, but it's probably bloodier than they thought it would be." MCA are now considering legal action against their one-time partners for breach of contract.

Shooting has transferred to America for episode 13 to 20 with only the two principal characters surviving the transition, coupled with a possible change of name to 'Love and Curses'. This has meant a loss of work for the original mainly British crew and also the TVI facilities house in London which had handled the editing.

Screening of the series started on WWOR TV in New York and has since spread to other American channels, though a firm schedule for transmission in this country has yet to be set by the ITV network.

Attempts to obtain further information from HTV were met with a very curt "You'll have to talk to the States", indicating that the split has left a few raw wounds.

LYCANTHROPIC RAMPAGE

The premise for the series is quite straightforward. An American student, Randi Wallace, played by Kate Hodge (above), comes to England to study and to get away from her boyfriend and is promptly bitten by a werewolf on her arrival. She subsequently teams up with her mythology tutor, Professor Ian Matherson, played by Neil (Biggles) Dickson, and the two become supernatural investigators.

The production is cast very much in the mould of 'American Werewolf in London' with a nod towards 'Cat People' and 'Carry on Screaming'. In effect, an affectionate send-up of the genre, spiced with a generous helping of humour and plenty of gore.

Each full moon Randi is restrained by her partner to prevent her going on a lycanthropic rampage. "It's hard to find a guy to chain you up every month and watch you turn into a raging maniac" she exclaims. Randi could just as easily be locked in the cellar, but the double entendre is played off to its full nudge-nudge effect, which I assume to be one of the sexual elements that HTVI objected so strongly about. Add graphically-portrayed flesh-eating zombies, sadistic witches and all manner of things that go bump (and slash) in the night and you start to get an idea of why the series was not deemed suitable for the 9pm prime-time slot. However in its defence it is all done with a considerable amount of style and wit, and its light-hearted approach helps mitigate some of the more gruesome elements.

If we do get to see **She-Wolf of London unedited** in Britain it will either be at a similar time to the recently-screened **Friday the 13th** (i.e. post midnight), or more likely as a video release. Either way, I would commend it to you as an inventive and highly-polished piece of fantasy television. Nine out of ten, and that's just the body count...

Anthony Clark

CHANNEL 4 HOSTS BLAKE'S 7 REUNION

Jonathan Ross played host to a **Blake's 7** "cast reunion" on his Channel 4 chat show on April 19th. Gareth (Blake) Thomas, Michael (Villa) Keating, Jacqueline (Servalan) Pearce and Peter (Zen/Orac/Slave) Tuddenham together with Horizon fan club members were present to mark the tenth anniversary of the final episode.

Up until the afternoon of the broadcast, the list of guests was still not finalised and Paul (Avon) Darrow and Steven (Tarrant) Pacey were contenders up to the last minute. The actors were accompanied by some fan-built props and the superimposed image of the Liberator, taken from the original model that Channel 4 had borrowed for the occasion.

With videos from the series currently riding high in the sell-through charts, many people will probably be wondering **why** wasn't the BBC generating its own promotion rather than leaving it to the opposition. As if we didn't know... AC

BBC SCRIPTS FIND HAVEN AT B.F.I.

The BFI has been confirmed as the safe repository for BBC scripts held by the BBC Script Library which closes down in June.

The mainstay of the BBC's script department, Irene Basterfield, retired recently, and it is believed that her departure provided the pretext for the closure. She had been at the BBC for almost forty years and was well known by telefantasy fans for her friendly and helpful approach to enquiries; a perfect example of the public service ethos that stood as the BBC's guiding principle.

A good friend of many renowned television script writers, including David Whitaker, it was Irene who typed up the original **Doctor Who** script - for its pilot episode in 1963!

THE U.K. CHANNEL

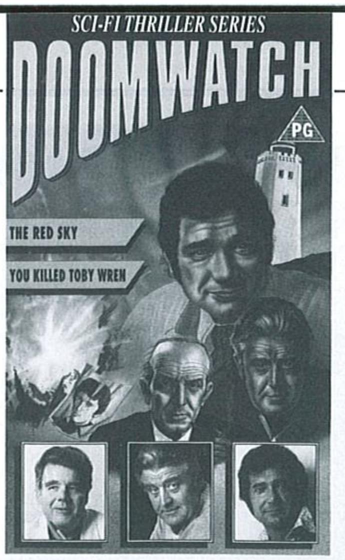
A new satellite and cable channel, dubbed The UK Channel, is being set up with an aim to rescreen the TV and film classics made by Lord Grade, including such famous ITC series as **Danger Man, The Prisoner, Thunderbirds** and **Hammer House of Horror.**

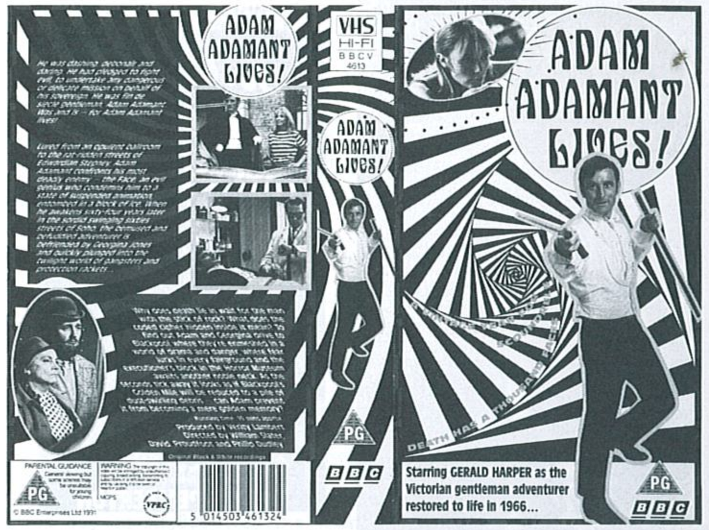
Lord Grade, now 84, said recently: "I am sure the public will find them interesting and they will get the ratings. Some shows, like **Space 1999,** were years ahead of their time." The feasibility of the channel will ultimately depend on negotiations with actors' union Equity.

A VINTAGE YEAR FOR BBC VIDEO

Adam Adamant Lives! tape one is released by BBC Video on June 3rd comprising the first two episodes - **A Vintage Year for Scoundrels** and **Death has a Thousand Faces.** Originally the opening episode and the penultimate Season One tale, **The Village of Evil,** were mooted, but this wise change in the line-up indicates that there should be more to follow. This tape will be reviewed next issue.

Also printed here is the cover to tape two in the **Doomwatch** series, released on May 7th.




ADAM ADAMANT LIVES!
VHS
HI-FI
BBCV 4613
PG
BBC
Starring GERALD HARPER as the Victorian gentleman adventurer restored to life in 1966...
© BBC Enterprises Ltd 1991
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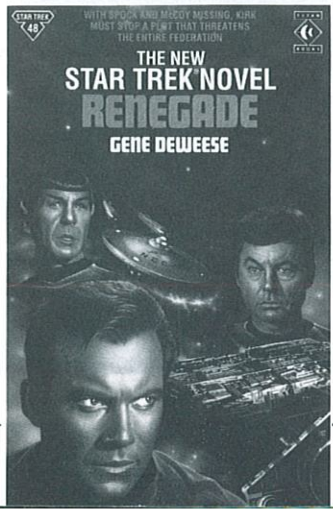
THE RETURN OF TASHA YAR

Civil Wars, the **Star Trek: Next Generation** episode billed last issue as going out on satellite on May 5th, was actually transmitted as **Half a Life.** The episodes for the rest of the season with satellite dates (the episodes airing on television up to a week later) are: **The Mind's Eye** (26th May), **In Theory** (2nd June) and **Redemption** (16th June), the season finalé which is alleged to see the appearance of Denise Crosby, despite denials from cast and crew. Whether she would be Tasha, Tasha's clone or somebody else altogether is being hotly debated Stateside!

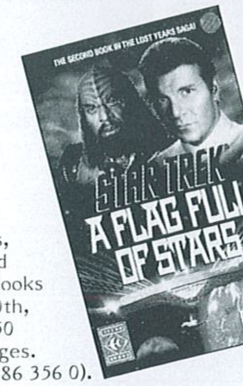
Meanwhile **Star Trek VI - The Undiscovered Country** will also star (in addition to last issue) Kim Cattrall, Rosana De Soto, Paul Rossilli, Brock Peters, Leon Russom, Kurtwood Smith, John Schuck and **Trek** veteran Mark Lenard.

With a release date targetted for December 18th 1991 and a budget of $27.5 million, the plot is thought to centre around the assassination of a Klingon diplomat with Kirk and McCoy accused of the crime which derails developing peace talks with the Klingons.

The novelisation of the film is being undertaken by J.M. Dillard who possesses the script but is keeping tight-lipped about its contents. Michael Dorn has refuted claims that his rôle in the film will be as either Worf's father or grandfather...


STAR TREK 48
WITH SPOCK AND McCOY MISSING, KIRK MUST STOP A PLOT THAT THREATENS THE ENTIRE FEDERATION
THE NEW STAR TREK NOVEL
RENEGADE
GENE DEWEESE

Renegade,
novel 48
in the
Star Trek
book series,
is published
by Titan Books
on June 20th,
priced £3.50
for 256 pages.
(ISBN 1 85286 356 0).



THE BOOK THAT NEVER WAS :

What Really Happened to 'A Flag Full of Stars'

by Brad Ferguson

SOON NOW there will appear the umpety-umpth novel in the Star Trek series, *A Flag Full of Stars.* (As of writing it has already appeared in some areas.) My name is on the cover, which might lead you to think that it's my book.

Well, it is and it isn't. Mostly, it isn't.

I first proposed *AFFoS* to Pocket in 1986, soon after my first Trek novel, *Crisis on Centaurus,* appeared. I wanted to do a Trek book set on Earth during the three-hundredth anniversary of the first manned lunar landing. That original proposal, which was for a first-generation book, had Captain Kirk and a refugee Klingon scientist defeating an Imperial spy ring that had gained knowledge of an important new source of freely available energy discovered by the scientist.

On December 13th, 1987, there was a meeting at Pocket Books to discuss an ambitious plan : the creation of a series of novels set in the "lost years" between the end of the five-year mission and the first film. Editor Dave Stern thought that, with a little tweaking, *AFFoS* might work as the second book of the proposed three-novel series. Present at the meeting were Dave, Bob Greenberger (who came up with the idea for the series), and writers Jeanne Dillard, Irene Kress and myself. We all got along very well and got a great deal of planning done. The books were to come out, one right after the other, in early 1989.

Too bad it was all for nothing. Gene Roddenberry himself soon enough let it be known that he didn't think the "lost years" should be written about, although I've never been told why. Irene's book was cancelled after it was finished, and it was stated that only two "lost years" books would be produced — mine and Jeanne Dillard's. I myself added to the problems : I was terribly late in delivering my own book, thanks mainly to ill health, but also thanks more than a little to being stuck on dead centre because of an ever-increasing number of restraints on what I could and could not do in the book. ST:TNG had come along, you see, and that meant the Star Trek office at Paramount was giving the novels a great deal of attention.

The preliminary manuscript of *AFFoS,* due in August 1988, was (finally!) delivered by me to new editor Kevin Ryan at Pocket Books on March 31st, 1989. That wasn't the end of it, though, because there followed a raft of revisions. Some of the revising did indeed have to do with story problems, which is normal and expected ... but most of it had to do with satisfying anticipated objections from the Star Trek office at Paramount — that is, objections from Gene Roddenberry's assistant, Richard Arnold. Without exception, those pre-emptive revisions weakened the story I was interested in telling. Each revision, by my lights, made the story less special and more bland. I revised *AFFoS* from stem to stern fully four times between April 1989 and August 1990 — and, in the end, it was not enough.

Kevin said he was disappointed at the final result and told me that *AFFoS* had been turned over to Jeanne Dillard for a fifth revision. I was disappointed at that, and perhaps a little surprised, but not angry. To tell the truth, I was relieved; I did not want to have to take yet another whack at the book, and said as much at the time — and more than once — on the Genie computer net. I suggested to Kevin that Jeanne might deserve a byline on the book, but was assured that she would not be doing all that extensive a job. To quote what Kevin told me more than once, it would still be my book. (I never talked to Jeanne about this myself. Perhaps I should have done so. Live and learn.)

I assure you that it is not my book. If *AFFoS* were a movie, you could perhaps give me a "from a concept by" credit, but that's about all.

I finally received the revised manuscript just a month before publication, and quickly saw the book for what it had become : a hastily produced and clumsily edited cut'n'paste of my stuff mixed with some reasonably good stuff grafted on by Jeanne. Unfortunately, the scars of those grafts clearly show : our writing styles are vastly different, and *AFFoS* indicates that they don't mix very well. The book desperately needs some smoothing, and it wouldn't have taken long to do, but there was no time left for it. (I know. I volunteered.)

There are other problems, too. For example, one major character is introduced twice, ten manuscript pages apart — once by me and once by Jeanne. There are sometimes drastic, and occasionally bizarre, inconsistencies in characterisation. Futuristic terminology is awkward : my "viddycams" have been replaced by mundane "cameras", but "watches" have become mysterious "chronos". There are also sentence fragments strewn all over the landscape like slats from a barn after a tornado.

Worst of all — at least as I see it — the ending of the book, fairly downbeat in the original, has been revised drastically and is now "happy". There may no longer be room in the Star Trek universe for anything more thoughtful than a happy ending. The people who license and publish the Trek books may have come to believe that their readers can't handle an ending that isn't "happy". Could be, could be. The folks who produce those romance books you see in the supermarket think that way, too.

Kevin Ryan tried — briefly — to convince me that it's a good book, but I am realistic to know better, and he is honest enough not to have tried too hard. It is poorly handled and, in the final analysis, it is not about much at all. I am stuck with this two-headed yet brainless mutant child who bears my name, and I do not like it. Not at all.

BRIEFLY...

JUPITER MOON, the space opera produced by the ill-fated BSB, is one of the concepts currently being looked at by the ITV networks keen to see a more glamorous and less gritty soap on the air. With Channel 4's Brookside facing the axe unless it can hit an audience of six million in two months, a revival of the "lust in Space" antics of 'Jupiter Moon' could be just around the corner...

POCKET BOOKS in America has decided to do a series of 'Alien Nation' novels starting late this year or in early 1992.

RON (VINCENT) KOSLOW is currently fanning the fires on the idea that there may be a 'Beauty and the Beast' film, presumably without co-star Linda Hamilton who is currently being seen Stateside in flack jacket pumping slugs through her AK 47 in trailers for 'Terminator II'. KT

THE NFT has scheduled two weekends in June sure to be of interest to die hard telefantasy fans. On Thursday 13th June at 6.10pm there will be an evening of '50s and '60s SF comprising episodes from 'Out of the Unknown' (The Machine Stops), 'A For Andromeda' (the 1961 series) plus a chance to see the two surviving episodes of 'The Quatermass Experiment'.

Then it's time to strap on your kinky boots for the following Thursday when, at 6.15pm, the NFT will be screening two "mouth watering" episodes from 'The Avengers'.

For further information on these screenings please call Wendy Taylor on (071) 928 3535 ext. 415.

QUANTUM LEAP has been given the go-ahead for a fourth season, following a dramatic 58% increase in its ratings since NBC switched the series to Wednesday nights. Britain should get around to seeing the second series once Twin Peaks has finished its current run on BBC2.

THE SCI-FI CHANNEL, which is now expected to première in the States some time in the autumn, has added a further five series to its line-up: 'The Prisoner', 'Hitch-hiker's Guide to the Galaxy', 'Space: 1999', 'Stingray' and 'Captain Scarlet and the Mysterons', all ITC-owned shows except for the BBC's 'Hitch-hiker's'.

The channel's new address is 2255 Glades Road, Suite 237W, Boca Raton, FL 33431, USA.

DARK SHADOWS, the recently-revived gothic soap, has performed so badly in the US ratings that fans recently petitioned 2500 letters and phone calls to NBC in a bid to prevent the coffin being closed on the series again. A vigil was also held outside NBC's Los Angeles offices recently, which included several people with coffins! (Prydonian Renegade)

THE SECOND ISSUE of the annual 'Magazine of the Movies', painstakingly produced by magazine buff Ray Stewart, has just been published. This reference work contains complete listings of all known periodicals both in Britain and America which cover anything connected to film and television, together with publication details and ratings for each of the magazines covered. DWB was rated higher than our nearest (commercial) competitor, TV Zone! For details on ordering send a SAE to Ray at 45 Killybawn Road, Saintfield, Ballynahinch, Co. Down, N.Ireland.

However we didn't do so well in this year's DWAS fanzine poll where we came sixth behind such ventures as Audio Visuals, Skaro and Proteus. But the DWAS did point out that only 30 people bothered to vote, and of these at least half must be assumed to be exec. members and associates. (See page six for satirical comment)

M.O.M.I. TO STAGE "BIGGEST 'WHO EXTRAVAGANZA EVER"!

THE MUSEUM OF THE MOVING IMAGE is in the throes of staging what it says will be "the biggest and best 'Doctor Who' extravaganza ever!"

With a launch date set for July 5th 1991, 300 square metres of floor space at M.O.M.I. - which is affiliated with the BFI on London's South Bank - is being transformed into what will be the biggest **Doctor Who** exhibition ever seen in this country.

COSTUMES AND PROPS

Visitors will enter the exhibition via a TARDIS, then through a 1960's living room complete with a strategically placed sofa, and then into the area housing various costumes and props from the series. As reported last issue, many of the BBC's best costumes were retained specifically for a '**Doctor Who** museum' and, in effect, saved from being auctioned off at Bonhams (see right). In addition to the exhibits there will be buttons and levers for the public to operate manually, similar to the **Doctor Who** exhibition still running at Longleat House in Wiltshire.

The exhibition kicks off proper over the weekend of July 6-7th and is due to run until November.

In conjuction with the exhibition, M.O.M.I.'s sister organisation, the N F T, will be programming a selection of black and white **Doctor Who** episodes during August, and between them M.O.M.I. and the N F T will be slotting in around 4-6 events, discussions and practical workshops, plus a couple of weekend events.

ANNOUNCEMENT TIE-IN?

An announcement regarding the show's future **could** coincide with the launch of the exhibition...

TENTATIVE 1991 BBC VIDEO 'WHO LINE-UP UNVEILED

DWB has obtained exclusive information concerning next year's proposed schedule of BBC Video 'Doctor Who' releases.

As previously reported it will include the first Peter Davison and Colin Baker stories on home video as follows:

February:
The Caves of Androzani
Robot

April:
Logopolis
Castrovalva

June:
Resurrection of the Daleks
(four-part version)
Attack of the Cybermen

August:
The Pertwee Years
The Baker Years

October:
Image of the Fendahl
Earthshock

December:
The Claws of Axos
The Aztecs

Once again this line-up displays an interesting and varied choice of stories and is notable for including only one Colin Baker release compared to Davison's very strong four, as well as all stories being four-parters, negating the need for double-tape packs. Interestingly the recent twin-tape release of **Planet of the Spiders** fared surprisingly better than **The City of Death** in the sell-through charts and so it is unlikely that this unpopular format will be dropped.

Please note that this listing is obviously at a very tentative stage and changes will almost certainly occur.

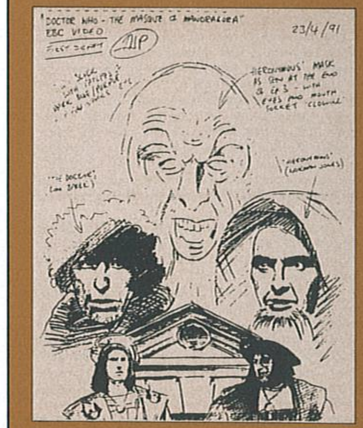
ASSASSIN COMPLETE

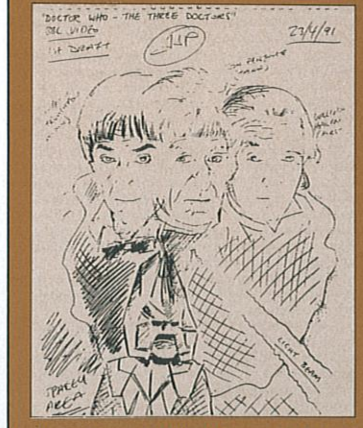
The Deadly Assassin, due out this October, will be released in its original full-length version with the controversial episode three cliffhanger **intact!**

On pages 15-16 this issue we preview The Hartnell and Troughton Years tapes.

JOB SHOP

ALISTER PEARSON is rejoicing at being re-employed by BBC Video for their next two video covers: 'The Masque of Mandragora' and 'The Three Doctors', released in August.





It is thought that the recent Andrew Skilleter covers were not generally well-received, and Alister was commissioned again in late April whereupon he promptly produced these two rough sketches, both of which have been approved by BBC Video.

JOHN NATHAN-TURNER, however hard he might try, just can't break away from 'Doctor Who'. Fresh from helping the BBC and Bonhams with the 'Doctor Who' auction, he has now apparently been contracted by BBC Video with a brief to oversee all future 'Doctor Who' releases which, in effect, means he'll be selecting the standard titles as well as producing all special ventures.

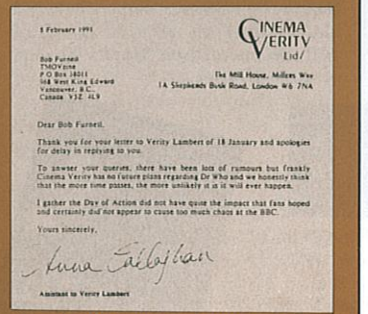
Many observers, including DWB, warned that he risked being pigeon-holed as 'Doctor Who's' producer as far back as 1984. Now, after 11 years in the post, there is simply no-one else alive with his professional knowledge of the series that associated ventures can turn to for advice regarding the series!

JONATHAN POWELL has just renewed his contract as the controller of BBC1 until 1993. Notoriously adverse to anything science fiction related, he recently stated: "I've made it clear that what I do is an interesting job - and at the moment I am not interested in moving." Comedy productions will be the main beneficiary of his renewed tenureship.

LIME GROVE STUDIOS, home to much of 'Doctor Who's' production during the '60s, is up for sale as part of the BBC's drive to save £75 million a year by 1993. 720 jobs are also to be axed as part of the cost-cutting exercise.

COLIN BAKER has embarked on a national tour of the adult comedy musical Privates On Parade. Colin plays Captain Terri Dennis, an outrageous drag queen in charge of a concert party troupe. Scheduled to run until the end of November, confirmed dates so far are Newark, Scunthorpe, the Isle of Man, Buxton, Southsea, Maidstone, Wolverhampton, Redhill, Yeovil, Brighton, Hull, Peterborough, Chesterfield, Bognor, Winchester and Wakefield.

*TOM BAKER recently finished filming a new Screen Two film for the BBC titled Law Lords, a drama set in the corrupt world of the judicial and legal professions. Expected transmission is early 1992. (RC)



8 February 1991

CINEMA VERITY Ltd/

Bob Furnell
TMOVzine
P O Box 38011
568 West King Edward
Vancouver, B.C.
Canada V5Z 4L9

The Mill House, Millers Way
1A Shepherds Bush Road, London W6 7NA

Dear Bob Furnell,

Thank you for your letter to Verity Lambert of 18 January and apologies for delay in replying to you.

To answer your queries, there have been lots of rumours but frankly Cinema Verity has no future plans regarding Dr Who and we honestly think that the more time passes, the more unlikely it is it will ever happen.

I gather the Day of Action did not have quite the impact that fans hoped and certainly did not appear to cause too much chaos at the BBC.

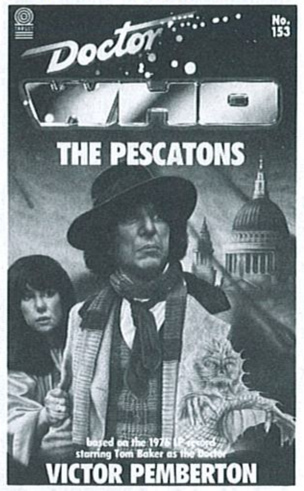
Yours sincerely,

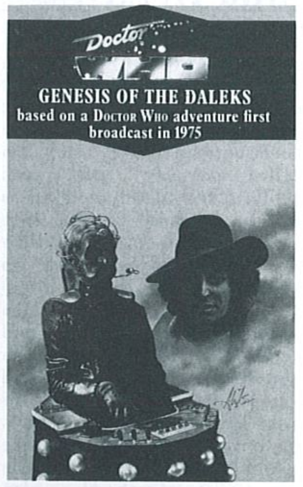
Anna Callaghan

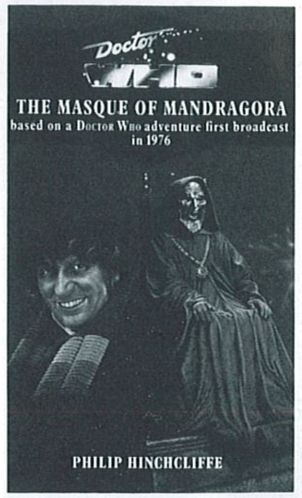
Assistant to Verity Lambert

THE DEBATE over whether Cinema Verity are poised to take over producership of 'Doctor Who' continues to intensify, no less due to the constant denials of the company itself, the latest in the form of a letter to Bob Furnell of the Time Meddlers of Vancouver 'Doctor Who' fanzine.

SEPTEMBER BOOK RELEASES


Doctor WHO
No. 153
THE PESCATONS
based on the 1976 LP record starring Tom Baker as the Doctor
VICTOR PEMBERTON





BBC TRANSFORMS A LOAD OF OLD JUNK INTO £55,000!

WHAT WAS so eye-opening about the 'Docfor Who' auction at Bonhams in Knightsbridge on May 11th was not so much the vast amounts of money changing hands, but the lengths some people were prepared to go to to purchase what amounted to a lorry-load of BBC junk!

It's not as though the BBC were attempting to pull the wool over peoples' eyes as the sad state of most of the costumes was proudly displayed for all to see in the week leading up to the event, but the lure of owning "a piece of TV history" - no matter in what form, shape or size - obviously proved too great for some people; there will surely be a few now wondering whatever it was that possessed them to part with several hundred pounds of their hard-earned cash for that pile of old tat now occupying a corner of the attic...

SHODDY DALEKS

That the venture was a success can't be disputed. Over 700 people crammed into Bonhams, overflowing into the secondary sales room on the first floor which was equipped with closed circuit TV for those who arrived too late to secure a place in the main hall below.

The obvious attractions were two Daleks, both the worst for wear, though spare more sympathy for David Melven, 29, a London electronics director, who bid £6,400 for the grotty grey **Remembrance** model which was literally hanging together by sellotape and hope! Was it worth it, he was asked: "Owning a Dalek is the ultimate thing to possess. It's light years ahead of its time in design and function." Quite. A better buy at £6,800 was the more sturdy and chunkier version which dated back to the '70s, at least according to The Frame's 'Dalek Design' expert Tony Clark. This was snapped up by Professor Barry Harmer, 58, and his wife, Maria, from Islington who revealed that they would be keeping it in the living room of their flat - one they had demolished the double-glazing to get it in! Then they intend to "talk to it". The cost in total to Mr. Harmer, after Bonhams and the VAT man added their whack, was a staggering **£8789!**

GRAND TOTAL = £71,171.51

By our figures the BBC drama department is £55,065 better off after the auction, Bonhams are laughing all the way to the bank with £5,506.50 and the VAT man is gleefully rubbing his hands to the tune of £10,600.01!

Several well-known fans were seen to part with ludicrous amounts of cash to obtain a share of their heritage, but the most mysterious purchaser was a dentist who parted with more than £6,000 - including £1,400 for a Cyber-head - on a phone link direct from Ohio, USA!

One of the more intriguing lots was in addition to those catalogued in Bonham's lavish £8 brochure towards the end of the event when £420 was bid for "assorted costumes". This proved quite a haul when the buyer discovered that these included Sharaz Jek's jacket and costumes worn by Michael (Villa) Keating and Paul (Avon) Darrow in **Blake's 7!**

The cheapest thing to go under the hammer at a measly £30 were seven hoods from that forgettable yarn, **Meglos!**

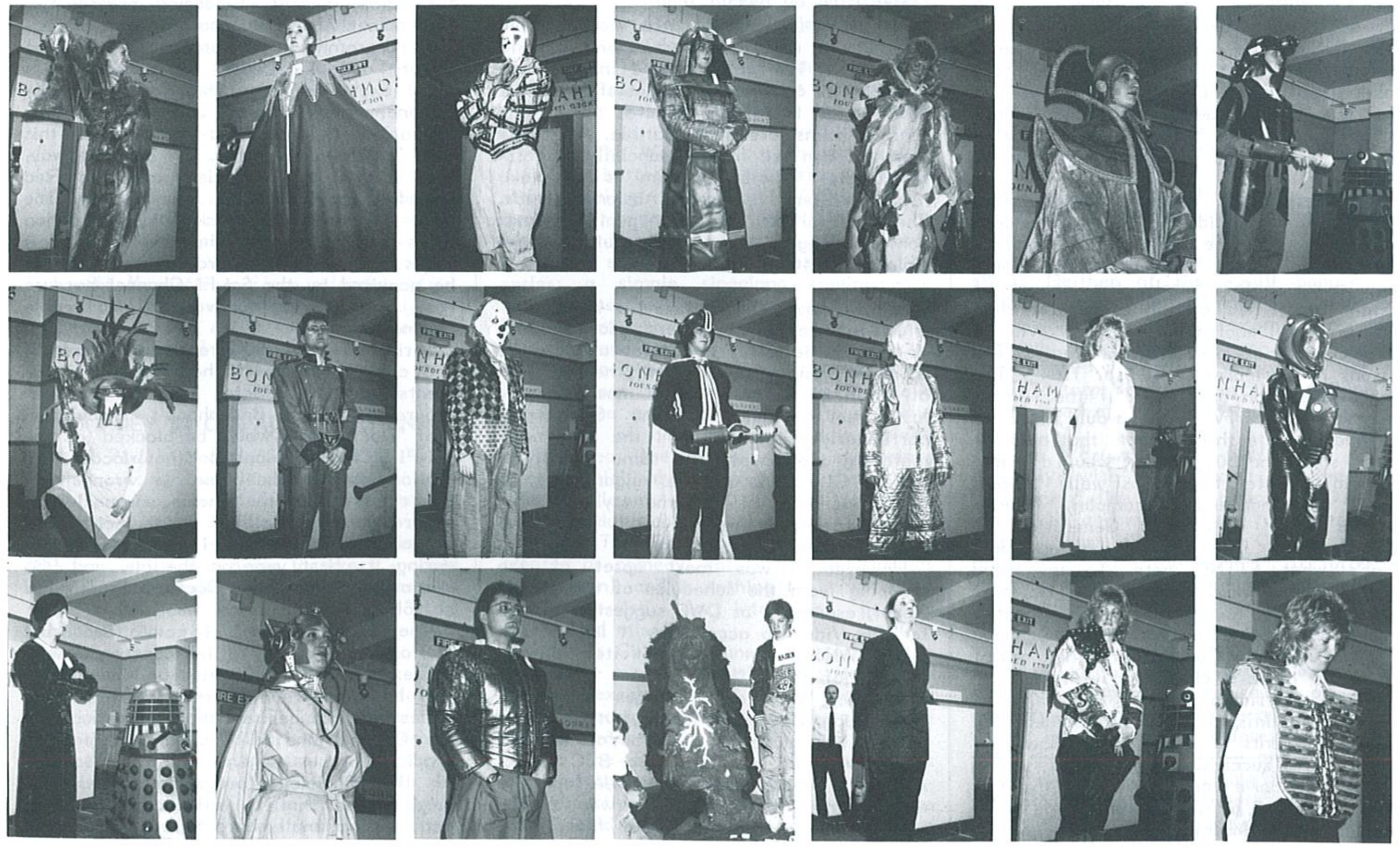
HERE IS A GUIDE TO SOME OF THE MORE NOTABLE ITEMS ON OFFER. COULD YOU HAVE MATCHED THESE PRICES...

Super Voc SV7 (**Robots of Death**) £550
Adric's space suit (**Four to Doomsday**) £220
The Doctor's Pierrot costume (**Black Orchid**) £450
A Plasmaton (**Time-Flight**) £220
Time Lord gown (**Arc of Infinity**) £240
Borusa's ceremonial staff (**Five Doctors**) £650
A Silurian (**Warriors of the Deep**) £420
Sauvix (**Warriors of the Deep**) £260
Tractator (**Frontios**) £580
Lytton's uniform (**Resurrection of the Daleks**) £380
Sixth Doctor's part costume £880
Cyberleader (**Attack of the Cybermen**) £1300
Cyber-conversion suit (**Attack of the Cybermen**) £480
8 Varosian guards (**Vengeance on Varos**) £400
Rani's costume (**Mark of the Rani**) £340
2 Sontaran jackets with Sharaz Jek collar £200
Doctor's blue cape (**Revelation of the Daleks**) £480
Valeyard's costume (**Trial**) £380
Inquisitor's costume (**Trial**) £280
Keeper of the Matrix (**Trial**) £280
Time Lord robe, collar and skullcap £1000
Chancery Guard £650
Time Lord costume (**The Three Doctors**) £190
Glitz's costume £300
A Mentor (**Mindwarp**) £450
A Vervoid (with Terileptil gun!) £380
Seventh Doctor's part costume £1100
Baby Tetrap model (**Time and the Rani**) £750
Kandy Man's hands (**Happiness Patrol**) £420
Cyberlieutenant (**Silver Nemesis**) £2600
Kite-flying clown (**Greatest Show**) £300
Child God of Ragnarok (**Greatest Show**) £500
Ace's costume (**The Curse of Fenric**) £250
The Master's costume (**Survival**) £920
Ace's costume (**Survival**) £400

DECIPHER THE COSTUMES AND WIN A COPY OF THE LAVISH £8 BROCHURE!

We've got copies of the Bonhams brochure to give away to three readers who can identify the costumes below. Simply list your answers in order, row by row, and send your entry to the editorial address (DWB, PO Box 1015, Brighton BN2 2YU) to reach us by Friday, June 28th...

With thanks to Jill at Bonhams



INSTITUTION TO INSIGNIFICANCE

Alan Beadnell, Gloucester (31-3-91)

IT IS 1991, the future of 'Doctor Who' hangs in the balance and decisions made in the next few months could affect the show. The last ten years have seen two cancellations and a decline in audience so substantial that the show has sunk from institution to insignificance.

What is it that has brought the programme to where it is now? If fans watch the now available **City of Death** video, they will undoubtedly enjoy ninety minutes of marvellous entertainment which I and many others have missed for so long. Who are these people who maligned Graham Williams' era so much over the last ten years? Probably the same people who will get on the bandwagon and praise it to the skies as the stories begin to trickle out on video. I personally will happily defend the shows of 1977-9 against **anything** that has come after (except perhaps **The Caves of Androzani**). The show at that time had a production team who understood the show in a more intelligent way. For proof, compare the answers given by Williams and Nathan-Turner in The Unfolding Text and you will see that the former has a substantially more delicate grasp of the elements of popular **Doctor Who** while the latter made a misguided attempt to take **Doctor Who** upmarket and into "serious" SF. He tried to mirror the cinematic approach of the eighties but lacked both the budget and premise to do so successfully. In fact he should never have tried. It worked only to an extent with the Davison era but failed significantly with Colin Baker and Sylvester McCoy's, both displaying weak storylines and atrocious chracterisations in abundance. The result? Two cancellations.

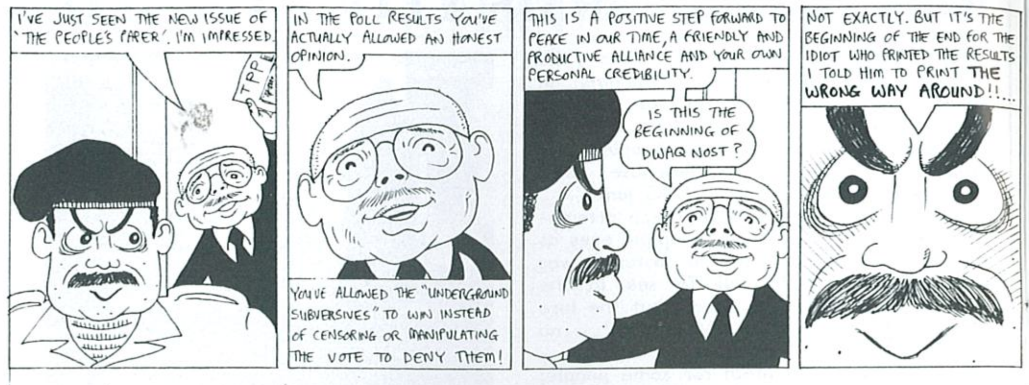
Today the mood of the general public is ripe for Williams' blend of **Who** on video but would, I believe, reject a Season 27 with McCoy. The release of **City of Death** should make most fans realise why Tom Baker is still the Doctor in the eyes of the ten million people who no longer watch it, and why Williams' **Who** drew in up to four times as many viewers as JNT's.

So where does **Doctor Who** go from here? I find the idea of an independent company owning the rights to a film(s) as well as the series very disturbing. Would they make both? Surely the appeal of instant profit via a film is greater than making the equivalent amount via a television series over several years? The lessons to be learnt from **Star Trek - The Next Generation** are great. If the film **is** successful, any TV series would have to try and emulate the elements that made it so, in style and budget. But would a magic formula transfer to TV as well? Indeed, would any independent company finance **'Doctor Who - The Next Generation'** to the tune of £1.6 million per **episode**?! That's what **STTNG** gets. To my mind **Doctor Who** worked best when at its most eccentric and tacky but with brilliant stories and original interpretation. Can you imagine Coast To Coast telling their script writer to "make it cheap and weird"?

STTNG is riding on the back of five successful films, it has maintained the crucial elements of the original show that made it a success. **Doctor Who - The Movie** may be a success without the two most important attributes that made it so (stories and characters) but I doubt it. Even if it was, the public would soon go off it if this approach was adopted by a new TV season. A weak-storied **Doctor Who,** no matter how good the peripherals (i.e. music, effects, costumes...) is not popular. You want proof? The ratings for Seasons 23-26!! And if the film is **not** a success? Who in their right mind would sanction expenditure upon a follow-up TV series? A **Doctor Who** film is a no-win situation.

So what is the ideal scenario for future **Doctor Who**? A TV Season 27 with new staff and no film at all. It needs a symbiotic producer and script editor team with the appeal of **Doctor Who** that all of Nathan-Turner's predecessors so evidently displayed. Letts/Hinchcliffe/Williams...all saw **Doctor Who** as a landscape of ideas, not astonishing effects, and if they came, they were a bonus, which again brings us to **City of Death**. In short Season 27 should revert to the content above style approach to **Doctor Who.** As mentioned, The Unfolding Text reveals a depth in Williams' thought processes that JNT so clearly lacked, and which augmented and perpetuated the **Doctor Who** success story (i.e. ratings success is based on an appeal that straddles many cross-sections of society).

No doubt a **Doctor Who** Movie would attempt to define a market and aim to attract it. The problem lies in the fact that this is contrary to 'successful' **Doctor Who** and, therefore, **Doctor Who** and feature films are incompatible. The **only** format I can see for a financially successful **Doctor Who**-based film is to make 'Dalek Killer' featuring Abslomm Daak. The financial rewards and appeal is obvious: **Schwarzeneggar kicks hell out of the Daleks on £40 million!!**


I'VE JUST SEEN THE NEW ISSUE OF 'THE PEOPLE'S PAPER'. I'M IMPRESSED.
TPP
IN THE POLL RESULTS YOU'VE ACTUALLY ALLOWED AN HONEST OPINION.
YOU'VE ALLOWED THE "UNDERGROUND SUBVERSIVES" TO WIN INSTEAD OF CENSORING OR MANIPULATING THE VOTE TO DENY THEM!
THIS IS A POSITIVE STEP FORWARD TO PEACE IN OUR TIME, A FRIENDLY AND PRODUCTIVE ALLIANCE AND YOUR OWN PERSONAL CREDIBILITY.
IS THIS THE BEGINNING OF DWAQ NOST?
NOT EXACTLY. BUT IT'S THE BEGINNING OF THE END FOR THE IDIOT WHO PRINTED THE RESULTS I TOLD HIM TO PRINT THE WRONG WAY AROUND!!...

Mark Henderson, Lancashire (15-4-91))

Nice to see video covers adorned with Andrew Skilleter's artwork for a change. I found Mr.Pearson's work, with the exception of **Brain of Morbius,** to be mostly dreary last year. **Planet of the Spiders** is particularly impressive, the contents matching the cover. The same cannot be said of **City of Death** - a vulgar farce, so typical of much of Williams' style of **Who.** I have never known why this story has been elevated to classic status.

However I was most upset at the dropping from the schedules of the classic **Robot,** especially as **DWB** suggested **Spiders** to BBC Video to accompany it in the first place! Also I am hardly excited by the thought of these "Years" tapes as I sadly find '60s **Who** to sometimes be dated, tacky dung and heavy viewing, but **especially** as J("I will curse **Doctor Who** forever!")NT has now stuck his nose into BBC Video! And do we **really** need a Pertwee tape? I'd much rather see whole Pertwee stories released. Next year I would favour the release of more colour classics such as **Robot, The Daemons,** the sorely neglected **Horror of Fang Rock** and **The Sea Devils** - come on, we've got to have Roger (the **real** Master) Delgado on tape!

Finally, someone at Target seems to think that BSB got around to showing such stories as **Ambassadors of Death, Brain of Morbius** and **The Five Doctors!**

ROSY FUTURE FOR U.S. TELEFANTASY

Roy Buergi, Albuquerque, USA (27-3-91)

Jay Badenhoop's gloomy USA telefantasy report in DWB#87 is quite exaggerated.

Mr. Badenhoop misinterprets the rules about syndicated exclusivity, or "syndex", set forth in the 1990 Cable Exclusivity Act. It is not true that cable operators can block "any series or film on non-local channels that the local station owns the rights to the show", nor that "most of the series on the Sci-Fi Channel will be blocked". Only programmes on certain channels are subject to syndex regulation, and only in some cases.

A "syndicated" programme is sold to broadcast channels in cities across the USA. Cable-only channels like the Sci-Fi Channel cannot buy these programmes in the same manner. Licensing programmes for cable channels is separate from licensing programmes for broadcast channels. **Beauty and the Beast,** for example, has aired exclusively on cable on the Family Channel for a year and will become available for broadcast syndication this fall. The principle works the opposite way, too. Some popular series, including **Red Dwarf, Star Trek** and **Star Trek - The Next Generation** are locked in syndication deals with broadcast channels for a few years to come. These programmes will not be acquired by the Sci-Fi Channel because they are simply unavailable to cable channels.

Series can air concurrently on broadcast and cable channels if the licensing agreements allow it. **Doctor Who** is one such programme. Mr. Badenhoop's speculation that "**Doctor Who** would be blocked (on the Sci-Fi Channel) unless the local PBS station cancels the show" is wrong. Sci-Fi's rights to **Doctor Who** are non-exclusive, as are the PBS stations' rights. Sci-Fi will air only Hartnell and Troughton episodes during its first year on the air, and PBS stations will air other Doctors. Syndex has no rôle.

The Sci-Fi Channel is not a broadcast station that needs to be concerned with syndex. None of the series on the channel will be blocked anywhere. However, some series will not be immediately available to the Channel and will remain in broadcast syndication, but remember that up to 40% of the Channel's programming will be original and that it will air many shows not seen nationally here for many years...

"NEGATIVE REVIEW"

Paul Cornell, Bath (1-5-91)

I was quite disappointed with Gary Clyde's review of Manopticon. We've had so many letters of appreciation, in the vein of Jeremy Spencer's letter in DWB#89, that it seems a shame that DWB chose to run a negative review.

To answer Gary's points: we shall be changing venues for the next Manopticon and also for Better Than Life - a **Red Dwarf** event. Sacha's did have much in its favour, but we take onboard criticisms of the hall and rooms. However, we made huge efforts to make sure that the attendees could see the stage. The loss of guests is, again, not our fault, and it does seem a trifle nit-picking to complain of missing celebrities at an event that presented Colin, Jon, Sophie, JNT and Jackie, together with fifteen or so others! Also, unlike many other conventions, we sent all our attendees a note stating which of our guests (who were only advertised as subject to commitments, and we got **so** close with Liz!) would be attending.

About the autograoh panel: we had no choice in the placing or timing of it. It couldn't go first, since the attendees would, I think, be a little surprised to see Jon Pertwee first entering on an autograph panel. It couldn't be last, since guests had to leave early on both days. Considering that the autograph panel was the **only** time the action on stage stopped during the days, unlike virtually all other conventions, I think we did pretty well.

So, all in all, I appreciate what Gary's saying, but it would have been nicer if he had spent some more time talking about the bits he enjoyed. We raised around £4000 for our charity and entertained over 500 fans. Apart from Gary, the response has been wonderful. We look forward to seeing Gary at our other events and hope that he'll have a better time at the next one.

ED: DWB does not "choose" to run negative reviews but publishes what we consider to be balanced overviews, and where several are submitted on the same subject then we select one which is representative of the general consensus. We received two reviews in all of Manopticon, both of which ran along similar lines, and we felt Gary's was the more appropriate to use. Contrary to the impression given above, Gary was also extremely positive about the convention in certain respects, and indeed ended his article on a positive note. For the record, I thought Manopticon was a splendid affair, and all the more remarkable considering it was the première event by a new team of organisers, and I look forward to next year's in earnest...

'JOURNEY INTO SPACE' ADDITIONS

Andrew Pixley, Nottingham (20-4-91)

Further to my article last issue, I have come across more information regarding the comic strip in Express Weekly and fear that the data given about it in the article - whilst not being incorrect - could be highly misleading. The run was not as short as I'd been led to believe. The strip did begin in #84, but ran up to #159 (October 5, 1957). The strip's run was, thus, about 18 months. **Planet of Fear** appears to be the first of several stories, and I have since obtained partial details on two others. Whilst the artwork representations of Jet, Doc and Mitch bore a vague resemblance to the actors, Lemmy was not portrayed as either Alfie Bass or David Kosoff. Each of the crew wore a different coloured spacesuit with a symbol denoting their post (red with arrow for Jet, yellow with crossed sparks for Lemmy, etc.).

Jet Morgan and the Shadow Over Britain ran from somewhere around #120 to #150 and was by Charles Chilton with art by Tacconi up to around #130 when Terence Patrick took over as illustrator. Patrick's artwork is a severe disappoitment, lacking the detail and style of the former. **Jet Morgan in The World Next Door** ran from around #150 to the serial's final appearance in #159. The author is unknown and only the characters are credited to Chilton. Terence Patrick's artwork is an improvement but the story is a terrible mess. The most notable point is that Jet takes over the future House of Commons in the last instalment...interesting considering that the rôle was played by Andrew Faulds, now himself a member of the House!

If any readers have further details, please contact me c/o Time Screen or DWB. My thanks again to Gary for publishing a piece on a subject so dear to my heart.

MIXED BAG

Bryan Jenner, Calgary, Canada (15-4-91)

I wrote in an earlier issue about my views on the first third of **STTNG**'s fourth season, so now I would like to share my observations on the middle third.

Episodes nine through nineteen were more of a mixed bag than the first eight stories. **Final Mission,** in which Wesley leaves for the Academy (i.e. Hollywood), showed some initial promise, but quickly grew boring and stale. A definite contender for dodo of the season, but, no, wait, **The Loss** could give it strong competition. Another poor and dreary product, it was about as interesting as 45 minutes in a guidance counsellor's office could be. It was one of those syrupy "women's sensitivity" stories that only fans of **Beauty and the Beast** could enjoy. Not this cowboy.

Thankfully, things picked up with **Data's Day,** a story done in the subjective, based on a typical day for Data aboard the Enterprise. That is, if you count Romulan espionage as typical. I don't know if it was mere coincidence that the Persian Gulf War was on the airwaves the same time as **The Wounded,** but the latter was definitely better quality television. Another story dealing with Chief O'Brien, and exploring his past career with Starfleet, it features for me probably the most evocative scene in the whole span of the series; a simple singalong reminiscence among veterans. The story was a peculiar balance between the Terry Nation "horror of war" and John Ford "beauty of war" styles. Nearly brought a tear to the eye.

Two more excellent adventures follow: **Devil's Due** and **Clues.** The former was a fun game of catching the baddie in the act whereas the latter was a mysterious puzzle which always kept one step ahead of the viewer. Sadly, it was time for another dog episode, supplied by **First Contact.** The Riker sex extortion bit was treated as comedy, only lasted ten seconds (off screen), and is nothing to worry about censorship-wise. An interesting premise that failed miserably.

Galaxy's Child was another return to the overdone moralising of the first two seasons, except it was better done. Still nothing special, but average overall. **Night Terrors** was worthy viewing, but demonstrates the one weakness that permeates many of the episodes: weak and unchallenging direction. There were so many scenes that could have been frightening and shocking but ended up being so run-of-the-mill. There was even a first for the series in this one: **bad** special effects when Troi is in a vortex. Mind you, **anything** with Troi in it is bad anyway.

The only way to describe **Identity Crisis** is corny. This episode was so ridiculous and credibility-lacking as to be unforgivable. Although there were many poor stories during the first 3 seasons, none had such glaring plot holes as in this one. For instance, Worf and security personnel search for Geordie in one of his holodeck programmes, but never think of saying "Holodeck off!" Oh well. The 19th episode, **The Nth Degree,** despite its deus ex machina ending and **Space: 1999**-type plot, looks like a candidate for season's top billing, unless **Legacy** or **The Wounded** edges it out. A perfect, wonderful performance by Dwight Schultz as Barclay and some fast cutting and hard driving action make this story the epitome of what **Star Trek** is all about. Excellence of the first degree.

AN EX-C.T. EDITOR WRITES...

Dominic May, Middlesex (8-5-91)

Until the last couple of DWBs I hadn't given the DWAS a great deal of thought since last October. However your recent editions have stirred up in me a dormant resentment towards the Society which I once cared passionately for. It seems sad to see but apparently true that the rot which I have experienced has also been experienced by others...I can only say that when I was on the exec., particularly as CT editor in the days when I would receive an average of thirty letters a day, a great many requiring response despite the lack of SAEs, I would not have allowed myself to display contempt even if I had felt it, if only for the bad PR this would cause... Don't you yearn for the days when DWB actually had competition from the DWAS? When I could insult you and you could insult me and no-one got to worried about it? When VAT was just a three-letter word on the distant horizon? When the DWAS actually wanted members and sometimes even gave a service? Or does the memory cheat?

Brian Gallagher, London W12 (7-5-91)

Even I had not realised just how bad things had become within DWAS. First of all John A. Collins threatens to suspend your good self from the society, then you are banned from DWAS events for speaking your mind! What does he hope to achieve from this? Your silence? Readers deserting DWB? Neither of these will happen, of course, but it will certainly be a negative factor when DWAS members come to consider renewing their memberships. As for your "profit-making", well I personally find it highly enterprising and certainly nothing to be ashamed of, as John tries to imply.

Stephen O'Brien, Bath (3-5-91)

I really wish you hadn't printed that 'Decline of the DWAS' article in DWB#89 (amusingly and misleadingly titled seeing as all it was about was DWB's stormy relationship with the society). It tarnishes what is nowadays a very professional and disciplined publication when you print this stuff about the DWAS. It's all a bit melodramatic, like two cats staring intimidatingly at each other, and as DWB's readership excels CT's by quite an extraordinary amount it does seem to look like you're picking on the helpless creature. I want the DWAS to survive and flourish as much as they do, but airing the petty and personal bickering between yourself and John Collins is only hindering matters...

CHARTING THE RISE OF THE VIDEO PIRATE

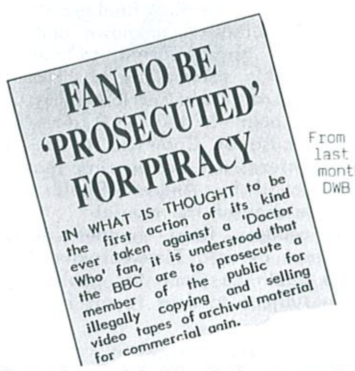
Following the first reported case of a Doctor Who 'fan' prosecuted for video piracy, a reader — who wishes to remain anonymous — traces the sinister development of this activity over the last decade.

WITH THE advent of video recorders came the demise of the 'fan hierarchy', a pyramid in which only the top level had access to stories which had been broadcast only once, on their original transmission date. Those fans who wished to see episodes like *An Unearthly Child* made annual pilgrimages to the early DWAS events, solely to see material they could only hazily recall in their childhood, and in the process proving to themselves that very rarely did "the memory cheat". As technology became mass produced, the VCR was no longer a luxury item and, along with those fans with 16mm copies, convention goers rapidly chose to leave the video room in favour of listening to the guests who had played an integral part in the making of said stories.

Very soon the fan video network sprang up, material having originated from America and Australia, and even from British sources — from the BBC archive itself, and those who had owned the first generation of recorders during the mid 1970s. It is widely known that many, though by no means all, fans have access to a large amount of material which is held exclusively in the BBC archives. The same applies to Star Trek, Blake's 7 and a hundred other programmes. Although the BBC's policy isn't completely clear on the matter of home video collections, it would appear that unless the corporation took the whole country to court, nothing could ever really be done about them. However, the BBC does, of course, consider the *selling* of copies of its programmes in a somewhat stricter light.

"The copyright in this video will be infringed by unauthorised copying, broadcasting, transmitting to subscribers in a diffusion service and by causing it to be seen or heard in public."

This simple message printed as a warning on every pre-recorded video tape we buy encompasses the entire policy of copyright. As an example of this, let's take the showing of material at conventions. It has been pointed out to many an organiser that the relevant copyright and contractual clearances must be gained for each episode. However, failing that, a senior member of the production team must be present to discuss their work. Now, considering that the research and cost alone to accomplish this first vault over the gate could run into thousands for a complete story, one can only assume that such a high price is set to put potential customers off the idea and thus force them to find directors and producers who will allow them to show their work. Failure to obtain the relevant clearances or failure to have a senior member of the team present "could result in you being in breach of copyright law". Ominous words, aren't they? However, if we, the public, are to watch an episode in front of our own screen does this mean we have to install double glazing, close the windows, draw the curtains and lock the doors, just in case a member of the public walks in unannounced or we have the volume turned up too loud?



FAN TO BE 'PROSECUTED' FOR PIRACY

IN WHAT IS THOUGHT to be the first action of its kind ever taken against a 'Doctor Who' fan, it is understood that the BBC are to prosecute a member of the public for illegally copying and selling video tapes of archival material for commercial gain.

From last month's DWB

Fans at the top of the 'hierarchy' have managed to buy tapes from the BBC in the past. Indeed, it is within the means of all fans, with enough money, to buy prints, but what the Corporation frowns upon is the selling of any type of material after it has been transmitted to the public.

It is a fact of life that Star Trek and Blake's 7 fandom is more open and, dare I say, more honest when compared to Doctor Who's. Could it perhaps be because their episodes exist in their entirety? Certainly there is greater cooperation from the likes of Horizon, the official Blake's 7 fan club, to the extent that members can even get copies of cleared scripts, something much more difficult to obtain from Dr Who fandom's side of the fence.

To bring to the fore the main crux of this article, perhaps it would be best to remember earlier cases which were examined by the BBC in depth. Missing episodes have often been a source of constant rumour to fans, incidence which have also lined the pockets of others. An example of this was a fan who claimed to have discovered most of a Troughton Dalek story, presumably somewhere in New Zealand. In an effort to swap for these episodes, many hundreds of tapes were sent out to a post office box, which, after a little time had passed, was emptied and the promise of an undiscovered story drifted away with them. Another, more recent event ocurred during the mid 80s when a copy of *Fury from the Deep* was said to have appeared in the north under its original title 'Colony of Devils'. A meeting was soon arranged at a railway station where the film would be handed over for a large amount of cash. Instead of alowing the seller to escape with the money and leave episodes of The Magic Roundabout in cans marked 'Doctor Who', the shrewd buyer decided to take his viewing equipment with him and fortunately discovered the con. Other similar cases abound.

A new 'crime' seems to have appeared over the last few years, in the shape of video piracy in the pursuit of wealth. This infringes the copyright law not only under the clause of unauthorised duplicaion, but also selling for one's own personal gain. This has occured a number of times with the culprits using classified ads in magazines like TV Zone and Dr Who Monthly. In some cases the advertisements have been more than blatant and one wonders why the originators have not been examined in more depth before now. It came to light recently that one such 'Mr X' was investigated and then later raided by police with a search warrant. It also appears that the particular individual had actually gained a position of respect within the BBC and had, in fact, been allowed access to copy videos, scripts and personal documents. Once he'd abused his position he set about selling copies of most of his ill-gotten gains for personal financial gain. Again, a similar event with a well-known fan working for the BBC occurred a material held in the archives, although in this case no 'fraud' was involved.

This article could perhaps been seen as a warning to people who might be tempted into such illicit activities, although to those fans who innocently swap unauthorised tapes just to watch and then return I would not wish to concern them with fears of divine retribution. However, if you do know people in the habit of selling (especially for extortionate profit) material which you know they have no right to, avoid them at all costs. It is more than likely that you could go down with the sinking ship, as a number of fans on Mr X's mailing list discovered recently when he attempted to ensnare innocent fans into his tangled web. An act of a desperate man perhaps, but also the act of a criminal, wishing to bring to the attention of the investigation team names of people who have done him no harm. If this is the sort of person who calls himself a 'fan' then what must our enemies be like?

To conclude, there are many nasty things lurking beneath the surface of Doctor Who fandom, though thankfully the individuals concerned are far and away in a minority. Perhaps it is time for us to all band together to stop this kind of thing and make us all respectable again, at least in the eyes of the BBC. Perhaps it's time to become a Star Trek fan ...

As with all articles printed in DWB, the opinions expressed in this article are the author's own and are not intended to be representative of editorial policy.

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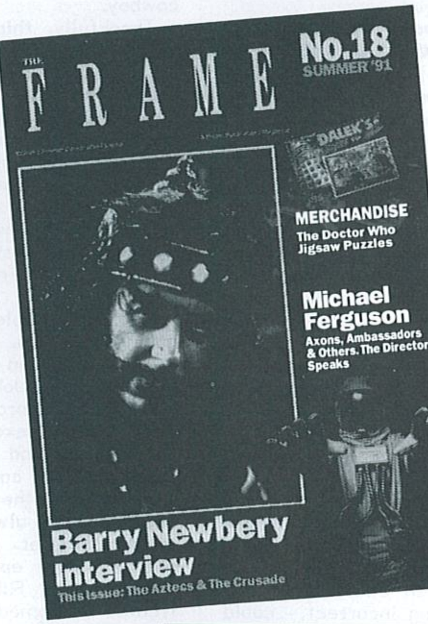

THE FRAME
No.18
SUMMER '91
DALEK'S
MERCHANDISE
The Doctor Who Jigsaw Puzzles
Michael Ferguson
Axons, Ambassadors & Others. The Director Speaks
Barry Newbery Interview
This Issue: The Aztecs & The Crusade

ALEXANDRA TYNAN

PART TWO OF OUR IN-DEPTH INTERVIEW WITH SIXTIES COSTUME DESIGNER ALEXANDRA TYNAN (A.K.A. SANDRA REID) CONDUCTED BY GARY LEIGH IN THE MELBOURNE SUBURB OF BRIGHTON ON FEBRUARY 26th, 1991...

GL: The last 'Doctor Who' story you worked on is another regarded as an all-time classic, 'The Tomb of the Cybermen'. This is the only Cyber-story to date in which they were not altered in any way from their previous appearance.

AT: It wasn't my decision not to change them, it was simply the powers that be who said 'They're fine the way they are, let's leave them that way'. They gradually changed after that which I think is good because the Mark II Cybermen would look really silly now! Certain elements that I put in are still there which can't be changed because they're an integral part of the Cybermen; if you took those away they wouldn't be Cybermen anymore. (I laugh at Gerry Davis calling himself "Cyber-Dad" because I call myself the "Cyber-Mum"!).

One new addition was the Cyber-Controller.

That's right, we wanted to make him different; he was a much more upmarket, highly intellectual version. There were quite a few extra Cyber-costumes for that series and it was shot so that the scenes were more crowded.

The Tomb of the Cybermen was a marvellous story. I was at Ealing when the Cybermen left their sealed tombs - it was very stunning, quite terrifying. It made the hair on the back of your neck rise; it could only be done in one take because they'd spent hours putting plastic wrap over the front of the tombs. Once the Cybermen had broken through, that was it!

That story, like many you worked on, has been lost entirely. In fact none of your stories exist in a complete form.

That is so tragic and sad because it would be nice to have them in my archives as well as anybody else's. From the point of view of the fans I suppose, in a certain sense, it lends an air of mystery and a sort of glamour; maybe if they saw them it might not be as glamourous as they fantasize.

That's always a possibility, but when missing episodes like 'The Evil of the Daleks 2' have turned up they sometimes even surpass the hype that surrounded them.

Oh do they? That's good.

Obviously, as well as the actors' monster costumes, you also had to design countless futuristic costumes for the human characters. How did you keep your ideas fresh from story to story?

I was asked about that at a recent convention because scientists often appeared in the same kind of gear. If you look back at lab coats over the past 100 years they've changed very little. The fabric's different and the cut's changed slightly but basically they're the same. So you have to take the basic idea and change it a bit from story to story to make it look a little bit different. Some ended up looking like modern dentists' coats, but I reckon with some costumes there needs to be an element of design continuity, so that the scientists or technicians are recognisable as such.

Again with the actual characters you have to think very much about the personality. There were costumes done for **Doctor Who** in latter years for companions which I felt were totally inappropriate, in fact, quite tasteless. They lowered the whole tone of the series to a level which it didn't warrant.

The designer has to take so many things into consideration: the garments have to make a statement; they have to "work" for the characters; the actors must be comfortable; and there must be some personal element of the designer's own style.

With black and white pictures it is easy because one is concerned with shape, line and an element of pattern. When colour is added the whole thing changes dramatically and there is a lot of extra work.

I remember when I worked with Anneke Wills (Polly). She was very **wilful** in many ways about what she wanted to wear. She was young and vital and thought she knew everything about costumes. To a certain extent she had a "good feel" for what suited her, but I felt that as far as **Doctor Who** went her ideas needed to be tempered - sometimes you have to compromise to keep everything on an even keel.

Why was 'Tomb of the Cybermen' your last story?

Because they decided at that stage that they would change the costume designer much more frequently - so that no-one would have a complete monopoly on it, because one did get tired. I think the time that I got sick around **The Moonbase** made them realize it was too much pressure and so from then on it was given to people in shorter spans.

The two stories after 'Tomb' featured two memorable new creations; the Yeti and the Ice Warriors. Do you regret not being in on those at all?

I never regret anything. If your time's up on something your time's up and you move on to something else.

Have you ever imagined how you might have visualised them yourself or any subsequent monster costume?

No, I watched **Doctor Who** when I could with great interest because I always found it very exciting visually. There have been things that have been done which I think were bad, but that's not to do with the actual art direction or the costumes or the make-up. I found that the production standards on a couple of them, especially in the 25th year, were terrible. I'm thinking of **Silver Nemesis** in particular, although I know they worked against a very tight schedule. But there were things which I **know** would not be accepted in general film and television work and one was the standard of the sound. The actors were obviously wearing body mikes on location as the sound had so many different qualities to it and it was very badly done. I'd looked forward to that show enormously and I was terribly disappointed with that and a couple of other things. I know now that they had problems, but that would never, ever excuse bad sound.

What about the way in which the Cybermen have been handled in recent years? They're obviously not as menacing as they once were.

No they're not. I think if they ever came back they'd need to return in a very different way. They would have to have some kind of an injection from another society to make them much more sinister. Either that or they should start to become more human, and that can be sinister in itself. They've got enough knowledge to make themselves look real and be accepted into society. It would be rather fun to do something where this group of people arrived, in fact they were the Cybermen, but nobody knew they were Cybermen until they revealed themselves well into the story.

Maybe you should write the next Cyber-story?

Maybe I should!

So what did you do after 'Doctor Who'?

I finished **Doctor Who** in 1967 and I did the Val Doonican show which was terrific fun and some work with Dave Allen. Then I did a period serial for BBC2 just before I left to go to Australia.

Why the move?

I wanted a change and also found that the BBC was starting to sort of strangle itself at that stage with red tape, but then that's the same everywhere. I just felt that I needed to do something fresh and get away, so I paid ten pounds and came to Australia.

I arrived here with absolutely nothing because I'd spent everything I had on the ship on the way out. I ended up back in the theatre with the Australian Opera, working right from the base again making costumes. Nobody would hire me as a costume designer because I was not a set designer too. In those days you had to be both. It's only in the last ten years they've accepted the fact that you may specialize, so I had to go back to literally picking up pins again and start all over.

It was 1981 before I was invited by the ABC to join them as a designer. During the '70s I was in Education teaching tertiary level students doing teacher training in drama. Then I had two children with a Mr. Tynan! When I went back into freelance work again I decided to use my married name, which has caused a great deal of hassle for people like David Banks who spent a long time trying to track me down. Nobody had ever heard of Sandra Reid in Australia!

Is that how your involvement with the Cyber-book came about?

>

That's right. I had just come back from my first trip to England in ten years in 1985 and within a month I had a phone call from the ABC saying 'We've got this letter for you from England - somebody's trying to track you down'! I got David's letter telling me about the book and I immediately wrote back saying 'Look, I've just been to London, what a pity, but how about I have a think about this and send you something?' So, instead of writing it down, I put it on audio tape and, to my great surprise, there was far more in my head about it than I'd realised. I thought, when the Cybermen had finished and I had finished on **Doctor Who**, that's it forever, no more of that, goodbye Cybermen, and suddenly there they were again back in my life for the past five and a bit years! It's marvellous and I love every minute of it. I've met really interesting people and I've made new friends. I'm always willing to appear in public at conventions just to make that contact with people and be part of their enjoyment. It's a great thing to say that you've been involved with something which is of such a high standard and which has gone on being a high standard for so many years; there aren't that many things which you can say **that** about!

PHOTOS: (Previous page) Alexandra Tynan with Dudley Simpson and Robert Jewell at last January's 'Enlightenment '91' convention held in Melbourne. (This page) Previously unpublished photographs of Debbie Watling taken by Alexandra during the filming of the 1967 classic 'The Evil of the Daleks' (All photographs (c) Alexandra Tynan except photo right (c) Gary Leigh).

I've always been proud of my association with the BBC - it was the most wonderful experience and training that I could ever have had. I mean, I'd flag wave for the BBC any day, but it was an experience that I wasn't aware at the time was so important, now I can see that it was.

If you had the chance of returning to England and designing for a new era of 'Doctor Who', would you do it?

I think I'd have to take the challenge, I'd be chicken if I didn't! Although I'd be quite scared by it really because of the wonderful designers they've had, the incredible talent and the whole quality of it. I would take that as probably the biggest challenge of my career.

What are you working on at the moment?

Well last year I did a mini series for the ABC which will be shown overseas as The Great Air Race and over here (in Australia) as Half A World Away. It's a period piece set in 1934, a true story about the last great air race from London to Melbourne. Then I decided that I'd really had enough of all that and I wanted to try something different, so I have my own business now specializing in image consultancy, personal and corporate presentation and I do a lot of public speaking and run training programmes. It's looking good, although at the moment with the recession things are a bit tight.

What are your long-term hopes and ambitions?

To work until I'm about 85 at least; to write my own story, which I've been threatening to do for years and which I've already started on; to keep finding new things to do and never get stale; and to continue spending a lot of time with young people because that's what keeps you up and running, so I hope there will be lots more conventions in the future!

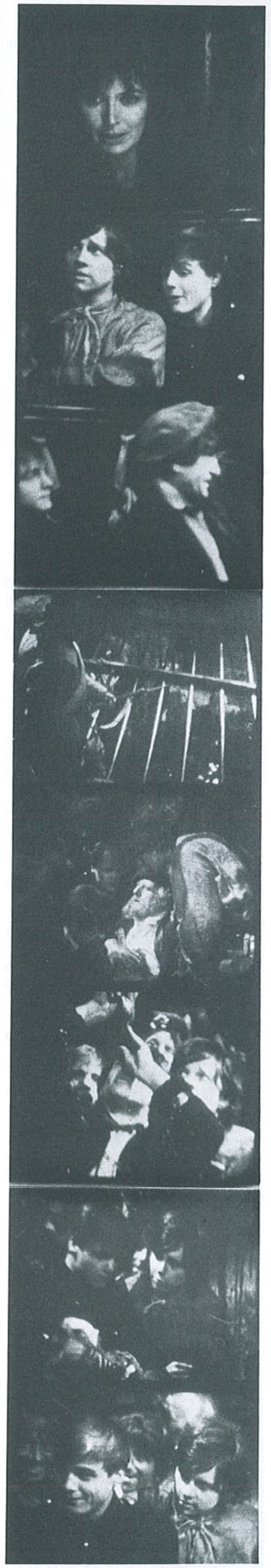
Alexandra Tynan / Sandra Reid,
Thank you very much.

DOCTOR WHO
THE HIGHLANDERS
EPISODE 2

A hand clasping a knife reaches down into the pit towards Polly, appearing to be about to strike.
POLLY: Don't! Please, I give up.
There is movement at the lip of the pit and Kirsty's head comes into view:
It's myself.
POLLY: You!
KIRSTY: Of course it's myself, who did you think it was? I thought that a Redcoat had fallen into the animal trap.
POLLY: By the look of this place, I'm glad it wasn't. Come on, help me out of here.
Kirsty reaches down:
Give me your hand then.
Kirsty starts to pull her out of the pit, but before Polly can gain a foothold Kirsty slips off the wet grass verge and falls in. The two tumble into a heap.
POLLY: Are you hurt?
KIRSTY: A wee bruise or two, and a lot of dirt, but now we're both trapped!
POLLY: No we're not. Even you Scottish lasses must've played piggy-back.
KIRSTY: What? I don't understand.
POLLY: Well, you stand there and I climb on you and scramble up. Look, I'll show you.
She starts to climb onto Kirsty's shoulders.
KIRSTY: Hurry up, you're no lightweight.
Polly pauses as she reaches the lip of the pit:
Shush! There's a light coming.
KIRSTY: Redcoats! Now we're cornered!
POLLY: No we're not. We'll let them pass.
The two women huddle up in the far corner of the animal trap in the hope that the light from the lantern will not pick them out.

Lieutenant Algernon Ffinch and two of his soldiers are picking their way through the darkened moors with the aid of a single lantern. They are obviously weary and foot-sore.
FFINCH: Couldn't even catch two wenches, could you! Call yourself soldiers? The terror of the highlands! You wouldn't frighten a one-armed dairy maid! Well, I've done enough walking for one day. Go and fetch my horse, and if you're not back within one hour...
He pauses for effect:
...three hundred lashes apiece. Are you listening?
He points to the lantern:
Leave that with me, I don't want to be left here in the dark. Right then, march!
The two soldiers move off the way they came, slowly picking their way through the dense heather.

Kirsty and Polly have overheard Ffinch's orders.
KIRSTY: He's staying there!
She starts to cry.
POLLY: Oh no, not again! Didn't women of your age do anything but cry?



She leans forward:
Never mind, I've got an idea. Since our officer has so obligingly parked himself outside our pit, let's lure him in to join us!
KIRSTY: What!
POLLY: Now this is what we're going to do.

Ffinch is sitting daydreaming on a small rock in the damp heather. A low wailing breaks out of the darkness and bolts the soldier back to life:
Who's that?
He jumps to his feet and the wailing starts up again. He appears in two minds as to whether he should investigate the strange sound or run away. Curiosity gets the better of him and he edges towards where the sound seems to be coming from. Suddenly the ground gives way beneath his feet and he hurtles into the trap. Before he can get his bearing a knife is slipped under his throat.
KIRSTY: Move and I'll cut your throat.
POLLY: She will too, so you'd better keep still.
They take off his belt and use it to tie him up.
FFINCH: Do you know that for assaulting a King's officer you can get thirty lashes?
POLLY: Kirsty, turn out his pockets.
The highlander hesitates:
I couldna do that.
POLLY: Why not? He's got the money and we need it.
FFINCH: You cannot mean to rob me?
KIRSTY: You and your kind have robbed our glens.
The two women start to go through his pockets.
KIRSTY: Look, he's got food!
POLLY: Chicken pieces and bread.
FFINCH: I've done you no harm.
KIRSTY: It's no thanks to you that my father and Jamie weren't hanged. They're probably rotting in gaol in Inverness by now.
Polly removes her hand from Ffinch's pocket and opens her fingers in wonder:
Kirsty, look!
She reveals a handful of golden guineas.

Ben, the Doctor, Jamie and the laird sit locked in a basement cell in Inverness gaol. The floor is awash with water from the rising sea-level outside the prison wall. Above them, on the other side of a large metal grille, stands a sentry.
BEN: Right rat 'ole this is, innit!
JAMIE: King George has worse than this, never fear.
BEN: I'm glad Polly's out of it.
He turns to the Doctor:
Why did we ever get mixed up with this lot?
DOCTOR: I'm rather glad we did. I'm just beginning to enjoy myself!
He cups his hands over his

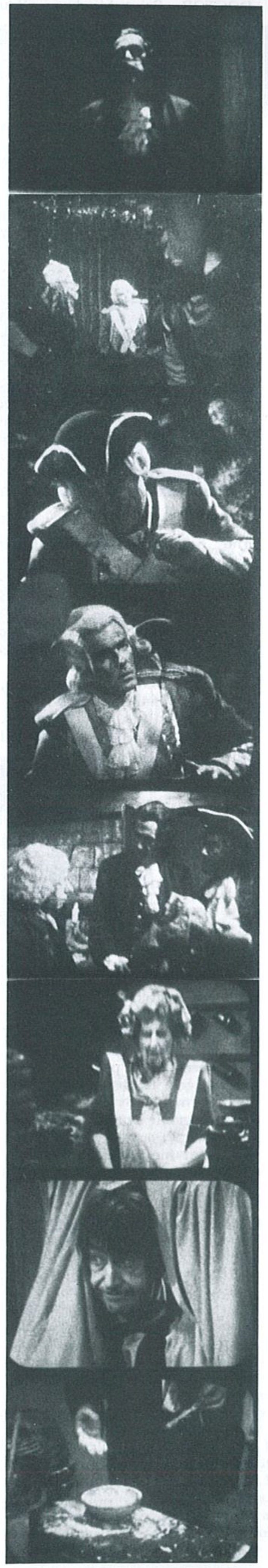
mouth and shouts:
Down with King George!
His voice echoes up into the ceiling, prompting the sentry to call down from above the cell:
Silence you Jacobite pigs! Unless you want a touch of this bayonet.
JAMIE: So you **are** the Prince after all.
DOCTOR: No, not really, I just like hearing the echo, that's all.
He turns to the laird:
Let's have a look at his wounds shall we?
He starts to pull open the laird's shirt.
JAMIE: Would you not be letting him now?
DOCTOR: With care, that will heal.
JAMIE: You say you're a Doctor - you've not even bled him yet!
BEN: What's 'e on about?
DOCTOR: Blood letting.
BEN: That's stupid.
JAMIE: It's the only method for curing the sick.
BEN: Killing 'im more like. He's lost enough blood already.
The Doctor mutters to himself:
Oh Isis and Osiris, is it meet? Aquarius, Aries, Taurus...
He produces a telescope and points it out of the small window towards the stars.
BEN: Now what you talkin' about?
JAMIE: Whist man.
DOCTOR: Gemini in Taurus...
He turns to Jamie:
When was the laird born?
JAMIE: In the fifth month.
DOCTOR: As I thought. The blood letting must wait until Taurus is in the ascendant. So it is willed.
BEN: You don't believe all that codswallop?
DOCTOR: Of course I do...
He points to Jamie:
...and so does he. And he's never heard of germs.
JAMIE: What was that word?
DOCTOR: What? The secret word.
BEN: Germs, they're all around us.
DOCTOR: Used by German doctors.
JAMIE: Ah, Ger-man, germs.
DOCTOR: Have you got a hanky, Ben?
Ben pulls out a handkerchief.
JAMIE: Oh, that wee lass's handkerchief! Here Doctor, use mine.
The Doctor pulls open the laird's shirt and something in the belt around his plaid catches his eye:
Oh, what's this?
He pulls out a large square of silk, embroided and edged with tassels.
JAMIE: It's Prince Charlie's personal standard.
BEN: What's he doing with it?
JAMIE: Protecting it. Now put it back will you. If the sentry saw it...
The Doctor starts to wrap it round his middle under his coat.
JAMIE: What are you doing with it?
DOCTOR: What chance will he have of avoiding the gallows with this on him?
JAMIE: Och, well...
DOCTOR: Besides, it's really rather nice and warm.
He reaches into his pocket and

produces his recorder. He gives the mouthpiece a quick wipe and raises it to his lips:
Let's have a little tune to cheer us all up, shall we?
He starts to play a very repetitive string of notes.
SENTRY: Stop that noise!
The Doctor indicates for Jamie and Ben to join in and they start to sing along which produces a terrible racket.
SENTRY: Silence!
The sentry pulls back the grille from the top of the cell and climbs down, waving his musket with its bayonet at the prisoners. The performers stop as the sentry raises his weapon:
You.
He moves towards the Doctor:
Did you play that tune?
The Doctor dons a German accent:
That rebel dirge? They were singing it to drive me out of my mind! I am a loyal subject of King George the Second.
SENTRY: What's that got to do with me?
DOCTOR: I know of a plot to murder the Duke of Cumberland.
BEN: Oi, come off it Doctor!
JAMIE: I knew he wasn't one of us.
DOCTOR: Take me to Solicitor Grey. Perhaps we're in time to prevent it.
The sentry is suspicious:
Why didn't you speak of this before?
DOCTOR: Ach, 'tis only just discovered.
He points to Jamie:
That rogue is party to it.
Jamie throws himself at the Doctor in an attempt to grab him around the throat. The sentry intercepts him with his bayonet and forces him back against the wall. He indicates the Doctor to move out of the cell and follows him back up the stairs, slamming down the grille behind him.
BEN: Well done mate.
JAMIE: What do you mean? Why don't you go and join your friend?
BEN: Calm down. Can't you see it was all a fiddle?
JAMIE: Fiddle?
BEN: A trick...a rouse to get us out of here.
JAMIE: I don't understand you.
BEN: Blimey! Look, outside he's got a chance to get away and rescue us. What chance do you think he's got paddling around in here?
JAMIE: Nevertheless I'm still worried.
BEN: Now don't you worry about him mate. Worry about us.
He indicates a mark on the wall:
See that line? Well, that's where the water comes up to, and tonight ain't my bath night!

Polly is counting Ffinch's money:
Twenty guineas. How far do you think it will get us?
KIRSTY: I've never seen so much money in all my days.
FFINCH: You'll both hang for this.
POLLY: You're very fond of hanging aren't you Mr... What's your name?
FFINCH: I refuse to tell you.
POLLY: You're very brave all of a sudden.

She turns to Kirsty:
Let's search him, he must have some form of identification.
She pulls out his identity disk:
Algernon Thomas Alfred Ffinch. A lieutenant in the Honourable Colonel Atwood's Rifles. I bet he'd be highly interested in hearing about Lieutenant Ffinch being captured by two girls!
FFINCH: You would not tell.
POLLY: Oh wouldn't we? Give me the knife Kirsty.
FFINCH: What you going to do?
She grabs a handful of Ffinch's hair and cuts it off:
We're just after a small souvenir, that's all. This should be proof enough we captured him.
KIRSTY: But why?
POLLY: We need an ally in the enemy camp and I think we've found one, isn't that so Algernon?
FFINCH: It's blackmail!
She turns to Kirsty:
Right again! Let's go before the soldiers get back.
The two women climb out of the pit and Polly looks back down:
Sit up, Algy dear.

Grey, Perkins and Captain Trask are assembled around a table at the back of an inn. Trask is a little the worse for drink:
Well, my old cattleboat's ready for its livestock.
He breaks into a drunken laugh.
GREY: It won't be a laughing matter for any of us if we're caught, I can assure you. That is why we must begin loading the prisoners tonight. Before the judges are ready to try the rebels we'll have them all safely on the plantations.
TRASK: A highlander'll do twice the work of one of your blacks.
PERKINS: At least twice.
TRASK: Who asked for your opinions?
GREY: Silence Captain, I will not have my clerk bullied. I have enough evidence on you to send you to the gallows two times over and don't you forget it.
There is a knock on the inn door.
GREY: Come in.
The prison sentry enters.
GREY: Well?
SENTRY: It's one of the prisoners, sir. He insists on seeing you. Claims he has some important information about a plot against the Duke's life.
GREY: Why come to me?
SENTRY: Says he won't speak to no-one else but you, sir.
GREY: Which prisoner is it?
SENTRY: The German doctor, sir.
GREY: Interesting. Bring him in at once.
The sentry leaves to collect the Doctor. Grey turns to Trask:
I suggest you start loading the prisoners at once. Here is your warrant. To avoid comment you'd better take them the back way.
The sentry returns with the Doctor and Grey addresses Trask and Perkins:
You may go.
He produces a small pistol and a coin which he places on the table. He motions to the sentry who picks up the money and leaves.
GREY: Now, Doctor, your story. I hope it is an entertaining one.

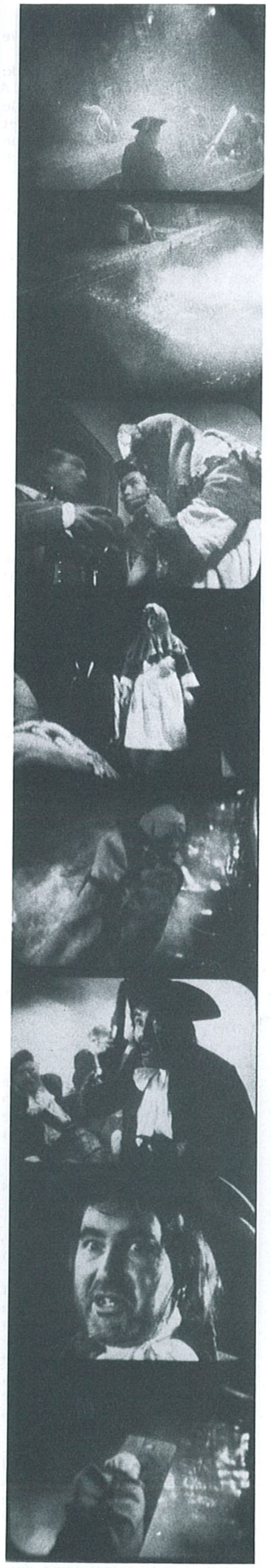


It has cost me a silver shilling. What is the nature of this plot?
The Doctor continues with his Germanic accent:
There is no plot.
GREY: Have a care Doctor, you waste my time at your peril.
DOCTOR: Would a chance to lay your hands on £15,000 be a waste of your time?
Grey laughs:
And where would a vagabond like you draw such a sum from?
The Doctor opens his jacket and takes out the Prince's standard:
The personal standard of Prince Charles Edward.
Grey leans forward:
Indeed.
DOCTOR: Whoever was entrusted with the standard stood closest to the councils of the Prince, you'd agree?
GREY: Hm.
DOCTOR: He would also know where the Prince was most likely to run.
GREY: Which prisoner carried the standard?
DOCTOR: That must remain my secret for the time being.
GREY: There are ways to force your tongue.
DOCTOR: Why employ them when we are both on the same side? The £30,000 reward for the capture of the Prince is surely enough to satisfy both of us.
GREY: Ah, you have some fresh information on his whereabouts?
DOCTOR: I am on the track of some, but I need a free hand.
Grey leans forward to hear the Doctor's information, and as he does the Doctor grabs the pistol and aims it in Grey's face:
Don't cry out. I'm not very expert with these things. I would hate for it to go off in your face.
Using the standard as a rope the Doctor ties Grey to his chair:
Great heavens! Your throat, it looks swollen. Does it hurt you?
GREY: Of course not!
The Doctor indicates to Grey to roll his head back:
Say ah.
Grey opens his mouth and the Doctor quickly stuffs it with his handkerchief, muffling out any protests.
DOCTOR: I've never seen a silent lawyer before.
A knock at the door prompts the Doctor to bundle Grey into a cupboard:
Would you mind waiting in there? Another patient, you understand.
He closes the cupboard and takes a seat at the table:
Enter.
Perkins enters:
Oh, pardon. I thought...
DOCTOR: Your master is a very sick man. He's gone to lie down. Lucky for him I called in time.
The Doctor stands up suddenly:
Heavens man, your eyes!
PERKINS: What?
DOCTOR: Come over here to the light.
He produces his magnifying glass:
Do you suffer from headaches?
PERKINS: No, I don't.
The Doctor pushes Perkins' head back hard on the table.
PERKINS: Ow!
DOCTOR: No headaches? Do you call me a liar?
PERKINS: No, my head **does** ache.

DOCTOR: Print blindness. You read too much.
PERKINS: Tis true, I'm a clerk. What must I do?
DOCTOR: You must rest them, for at least an hour.
PERKINS: But I...
DOCTOR: That's my prescription. Ignore it at your peril. Lie down on the table, put something over your eyes and rest them... for at least an hour.
Perkins lays down and pulls his cravat up over his face. Grey starts knocking in the cupboard.
PERKINS: What's that knocking?
DOCTOR: It's in your mind. Just rest your eyes and the knocking will grow fainter and fainter. One hour remember.
The Doctor leaves the room.

The soldiers return to where they had left Ffinch some hours earlier but can find no trace of their officer. Ffinch bellows from within the pit:
At last!
SERGEANT: Where are you sir? I can't quite see.
FFINCH: Down here man!
The Sergeant moves to the edge of the pit:
Ah, there you are.
FFINCH: What took you so long, you jackanapes!
SERGEANT: Well, we made the best time we could in the dark sir, but it's hard to find our way.
FFINCH: Don't just stand there, get me out of this infernal hell!
SERGEANT: It's very deep, sir.
FFINCH: Get me out or I'll order 500 lashes apiece.
SERGEANT: Don't misunderstand me, sir. I'm willing enough to try, it's just that we're...not used to pulling officers out of pits.
FFINCH: What are you jabbering about?
SERGEANT: What I mean to say is that officers don't usually fall into pits.
FFINCH: You'll regret this.
SERGEANT: It isn't me sir, it's the men I'm thinking about. They're going to be very slow sir, and they're going to be very dry.
FFINCH: I see, well here's some money to drink with and I hope it chokes you.
He searches his pockets:
You'll get it when we return to Inverness.
The Sergeant stands unmoved.
FFINCH: For the last time man, get me out of here!
The Sergeant lowers himself towards the stranded officer.

Trask returns to the inn:
We've started shipping them across...
He catches sight of Perkins laying on the table:
What the devil are you doing?
PERKINS: I'm resting my eyes.
TRASK: Damn your eyes! Where's your master?
PERKINS: The Doctor said he must rest too.
The knocking starts again and Trask pulls the cupboard open:
What have we here then? A pretty sight you look lawyer.
He removes the gag and bonds:
And what might this be a cure for? St. Vitus's dance?
Grey turns to Perkins:
You let him escape!



Trask holds up Grey's bindings:
It's the Prince's standard.
GREY: He used it to trick me with. He won't get far. Perkins, summon the watch, and you...
He turns to Trask:
...get those prisoners aboard before the soldiers get here.
Trask and Perkins leave.

A woman in an apron and cap is washing mugs in the inn's kitchen. A voice from the bar calls out:
Mollie!
MOLLIE: Quit the noise.
She shuffles out to the bar and the Doctor's head emerges from under a long table cloth and examines the room. He notices Mollie's change of clothes hung on a line and a mischievous grin breaks his face.

Trask is walking along the lines of cells in Inverness gaol. He points in to a cell:
That one.
SENTRY: No good, he's on the way out.
Trask stops at the cell containing Ben, Jamie and the laird, who are standing on the steps to escape the rising water which has reached their waists:
Those three.
The sentry opens the cell and motions them to join Trask's party.
JAMIE: Where's your friend?
BEN: Safe I hope. He'll be here, don't worry.
TRASK: Silence you two, unless you want a taste of this.
He cracks his whip:
Right, you're all going down here.
He points to a set of steps leading down to a quay. The band of prisoners start to descend the damp stone stairs towards a waiting long boat.
JAMIE: You've not a mind to drown us, have you?
TRASK: I wouldn't pollute the Firth with you. Now get in that boat.
Ben whispers to Jamie:
Quick, let's make a break for it and swim.
JAMIE: I can't swim.
TRASK: Get in the boat!
A prod from the barrel of the sentry's gun persuades them to climb in. The boat casts off into the river watched by a hunched old woman wearing an apron and cap.
SENTRY: Move along there.
OLD WOMAN: But officer, I've got a wee drop of broth for Mr. Trask.
SENTRY: He's not here. Now move along.
OLD WOMAN: It's a bitter cold night.
She offers the broth to the sentry.

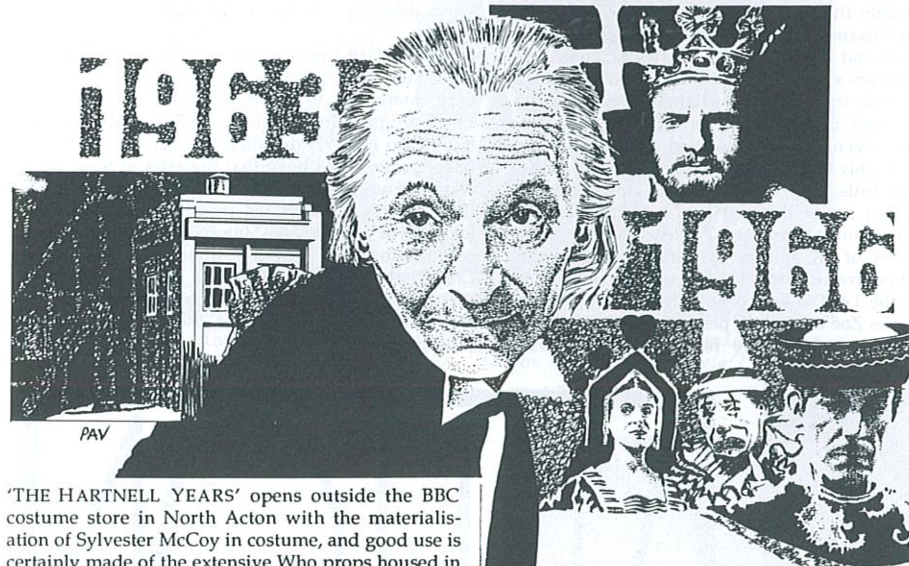
A large ship breaks out of the mist in front of the long boat. Trask turns to the prisoners:
Belay there you swabs. In case you're thinking of escaping...
He points towards a bound figure being held by two sailors on the deck of the ship. The prisoners watch as the captive is tipped over the side into the choppy waters.
TRASK: Watch them bubbles. Once you're aboard the Annabelle, that's the only way you'll get off it...

THE YEARS TAPES

reviewed by Derek Carter

AS A CONCEPT the 'Years Tapes', covering individual eras of each Doctor, seem like an excellent idea. In reality, whilst still having a great deal to recommend them, they are somewhat disappointing. In all fairness, John Nathan-Turner should be applauded for getting the idea realised through BBC Video and into the high street stores (after all, they have no basis to believe that individual episodes from missing stories would sell as well as complete colour classics do), but the final result left me somehow feeling that the exercise had been a missed opportunity.

The opening title sequence is a nice idea, an open box on the star field background, with quantelled pictures of the seven Doctors, but its final effect is of overall cheapness, and the choice of Keff McCulloch's 'Latin Version' of the theme music from the *Variations on a Theme* EP is not the best, being far too jolly and irreverent for the subject matter.



'THE HARTNELL YEARS' opens outside the BBC costume store in North Acton with the materialisation of Sylvester McCoy in costume, and good use is certainly made of the extensive Who props housed in the exhibitions store. However, Sylvester himself doesn't come over very well — apparently these sequences were all filmed during a cold morning in February, and it shows — the final result looks rushed and the script itself lacks any great depth. We are given a brief outline of William Hartnell — the actor — mixed with stills from his time on the show, and this is in itself a problem. Why photos from *Marco Polo* are used to illustrate Hartnell's time in that comedy classic The Army Game is beyond me. Surely it wouldn't have been too time-consuming for the researchers to to seek out photos from his other roles to illustrate his career?

The script offers brief explanations for the history of the pilot episode and as to why only odd episodes exist from *The Crusade* and *The Celestial Toymaker*. The three episodes are actually very good choices to illustrate the three-year tenure of Hartnell; the unscreened pilot episode is of interest to all fans, and maybe even a curious general public, as to how the series was envisaged in its early days : I still find it strange that the opening 'thunderclap' was removed from the title sequence, as this really enhances the opening credits. The episode here uses the second take from the pilot, though Sylvester does go on to explain why, and a clip from the first take, with the TARDIS interior doors swinging and banging to and fro, is used to illustrate this. The script goes on to inform us of the vastly different 'anti-hero' character that Hartnell's Doctor first presented, with a few clichés thrown in along the way. A clip from the televised *An Unearthly Child* is used to illustrate the difference in the TARDIS dematerialisation noise and Sylvester informs us that his character, like Hartnell's, changed from the first year once the actor had settled into the role. The pilot is an interesting exercise, but do watch out for Barbara catching her shoe in the classroom doorway, and for the tripping cameraman!

The Wheel of Fortune is pointed out, quite rightly, as being a classic example of the early historical stories. The episode is captivating viewing from beginning to end, with fine performances from all the cast and excellent direction, making good use of the limited sets. The following link goes on to explain the end of the *Crusade* storyline, so as not to leave the viewer too bewildered, and goes on to mention the huge success of Doctor Who's overseas sales, even in its early days — a previously unseen clip from the Arabic version of *Edge of Destruction* is used to illustrate this.

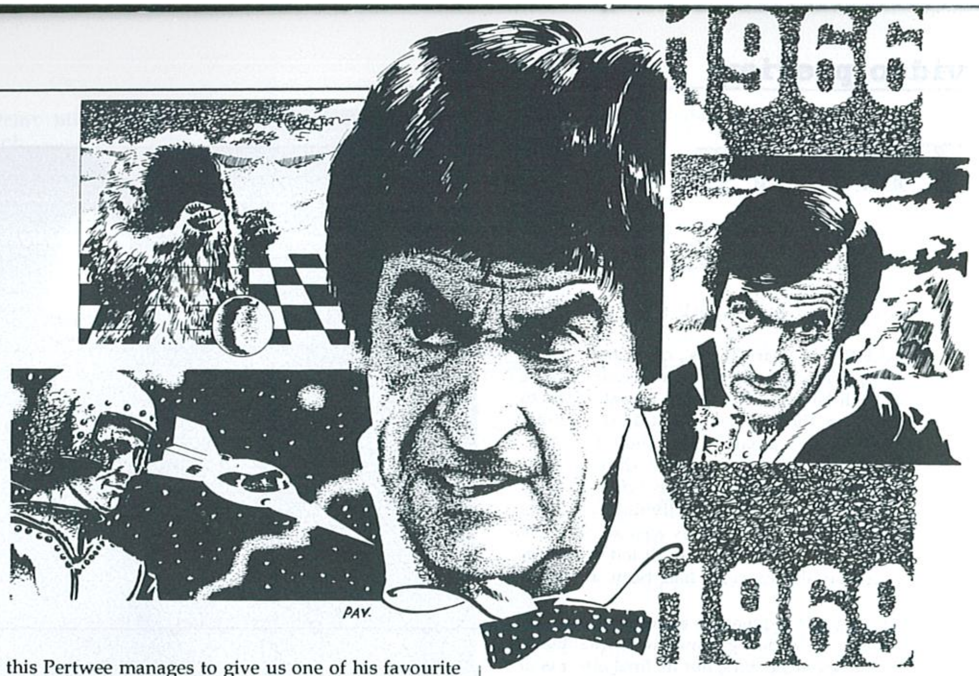
Quite atmospherically Sylvester introduces the final episode on the tape standing between some of the clowns from *The Greatest Show in the Galaxy*. *The Final Test*, episode four of *The Celestial Toyroom*, is a fine example of how good Doctor Who can be when it's allowed to, a frighteningly surreal story with a strong, menacing performance from Michael Gough. Sylvester explains the change in the TARDIS crew and introduces us to the Peter Purves and Jackie Lane characters though, sadly, the video highlights the fact that Steven and Dodo never had the magic quality of Ian and Barbara. Strangely, the final 'next episode' caption (*'A Holiday for the Doctor'*) has been removed from this episode, even odder given that Sylvester goes on to explain that the next story is indeed *The Gunfighters*, and that the next episode caption is intact for *Wheel of Fortune*. The tape ends with a brief lead into the fact that Patrick Troughton became the second Doctor, but, as Sylvester says, "that's another story."

'THE TROUGHTON YEARS' comes over more effectively than its predecessor, as Jon Pertwee handles the links far better than Sylvester McCoy and is also aided by a tighter and more informative script. Sadly, we are still given numerous stills from Doctor Who to illustrate Troughton's distinguished acting career. We are then shown the regeneration from the final part of The Tenth Planet, and a much longer sequence than has been shown over the last ten years it is too! Pertwee goes on to explain why it is the only remaining clip from that episode and why so little of the Troughton stories remain intact. All this is set against the backdrop of Lime Grove studios, where many of the Troughton stories were recorded; it's a bland location but serves its purpose. *[See WHO news.]*

Standing beside an original Yeti costume, or what's left of it, Pertwee introduces the first episode, *The Abominable Snowmen* 2, which serves as a lasting reminder to the fondly remembered 'monster era' of the second Doctor. It's a classy little romp, with Troughton now settled into the role and clearly enjoying himself, Frazer Hines yet to develop into the annoying feed man to Troughton he later became, and Deborah Watling's Victoria everything that female companions used to be. *Abominable Snowmen* is one of those episodes that makes 25 minutes pass in a couple of seconds, as it always holds the attention of the viewer. Pertwee, now set amongst a backdrop of photos from the show, fills us in on how the story ends, and goes on to inform us that the Yeti became so popular that they returned some weeks later in *The Web of Fear*. Unfortunately the clip chosen from the beginning of this story is totally out of place in the context of the script, as it fails to show us the Yeti, or even anything about the story.

We are then given a brief history of Troughton's war record which proves a tenuous link into *Enemy of the World* 3, would you believe? The choice of episodes on this tape has be strongly criticised by most fans, for obvious reasons, though I firmly believe it represents Troughton's three years on the show perfectly, as his era was gifted with two very strong, classic seasons and ended with one of the most badly constructed and badly written seasons in the show's history!

I've never been absolutely sure as to whether *Enemy of the World* was a good story or not; I've always liked it and episode three has its share of fine moments, but I've never been wholly convinced as to its merits. Troughton makes a convincing dictator — there are even hints of Thatcherism in his methods — but on repeated viewings episode three >

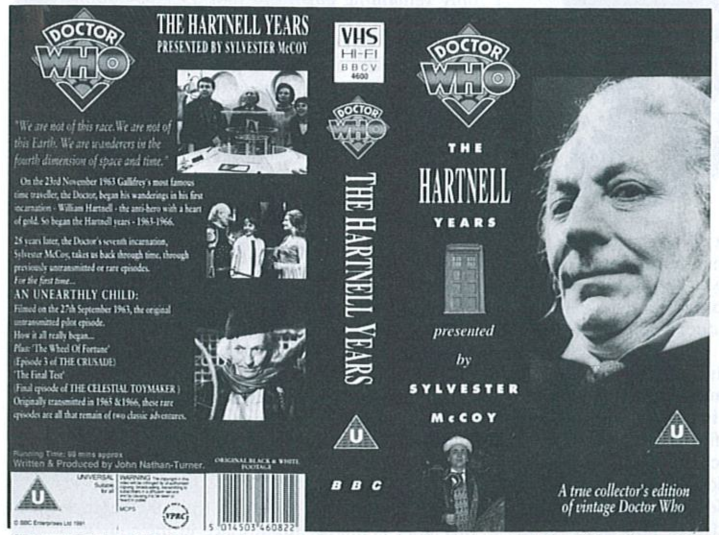

1966
PAY.
1969

doesn't hang together all that well. Pertwee fills us in on the end of the story (even he seems confused by the dual role business!) and another tenuous link — Barry Letts's progression from director to producer — leads into a clip from *The Three Doctors*; it's a nice choice, one of my favourite Who moments in fact. This, of course, leads us into a clip from Troughton's next performance in *The Five Doctors* and this, again given the context of the script, is the worst clip they could have picked, wherein the second Doctor and the Brigadier are cornered by a moth-eaten Yeti, giving Pertwee the chance for a cheap jibe about the Yeti turning up everywhere.

No prizes for guessing what comes next — a clip from *The Two Doctors*, though it is the best moment from that entire story, the end sequence. In between this Pertwee manages to give us one of his favourite anecdotes regarding his and Troughton's American convention appearances and the infamous water-pistol fights.

A quick tour round the Lime Grove studio interior leads us into the final episode. *The Space Pirates* 2 is a prime example of how awful sixties telefantasy in general, and Doctor Who in particular, could be. The characters are pure Holmes, witty and engaging, and it's sad therefore that diabolical sets, tacky costumes and an inept cast, forced into using bad American accents, were employed to illustrate this tale. Not only this but the regular TARDIS crew have very little to do in this episode other than lie on the floor (or in Frazer Hines's case, on top of Wendy Padbury). *The Space Pirates*, however, does contain one of my all-time favourite scenes, as the Doctor prepares to propel their part of the Beacon towards the TARDIS armed with only a screwdriver and informs Zoe not to be a pessimist — classic stuff! Naturally enough, before fading away Pertwee informs us that the tea-boy floor assistant on this story was John Nathan-Turner before going on to mention that Pat relinquished the role of the Doctor to a suave, debonair actor by the name of Jon Pertwee …

OVERALL THE two tapes are a worthwhile addition to the current Doctor Who video range and it will be very interesting to see how well they sell. BBC Video are planning to release a further two tapes in this range in 1992, detailing the Pertwee and Tom Baker years. Let's hope that the sales of these titles warrant Enterprises putting more money into original Doctor Who titles, as the possibilities are endless for tapes of odd episodes, interviews with stars, even compilations of televised interviews and clips. Credit where credit's due, and even though both these videos left me feeling disappointed, they are enjoyable and, above all else, they're 'new' Doctor Who material. More please.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Originally transmitted in 1965 & 1966, these rare episodes are all that remain of two classic adventures.
Running Time: 88 mins approx
Written & Produced by John Nathan-Turner.
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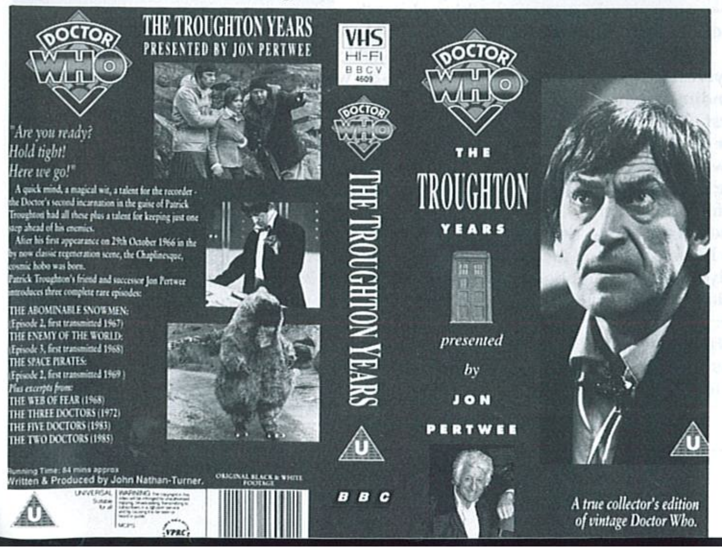
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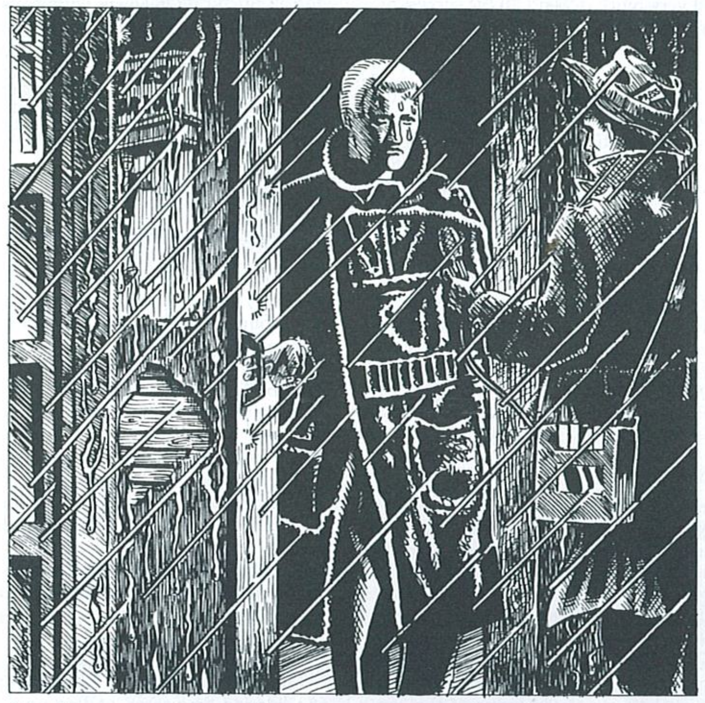
With Coast to Coast/Green Light's rights to produce the Doctor Who movie rumoured to be relinquished in June, TY POWER looks back over nearly four years of false starts and publicity gimmicks which have resulted in …

Doctor Who — The Motionless Picture



"Mr. Hauer, would you like to comment on the offer made to you of the starring rôle in 'Doctor Who - The Movie'?"

"Pure genitals"!

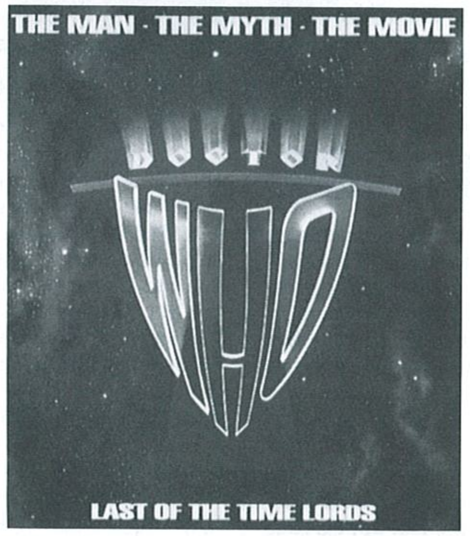
However, it is no exaggeration to say that the amount of information — or, indeed, misinformation — that has been reported over the last three and a half years would make more than enough material to film a behind-the-scenes movie. To show just how often news of the project has changed, I have set out the coverage reported in fan magazines and national newspapers under the heading of the month that the news was reported. Obviously some periodicals are more current with the news than others, so reported information may differ slightly, in respect of the period of its release, either side of the months stated.

JULY 1987

A British production company called 'Coast to Coast' announces that it has bought the exclusive rights to make a feature film based on the BBC series Doctor Who. The directors of the company are : Peter Litton, George Dugdale, Mark Ezra and John Humprey, who had apparently been negotiating with the BBC — with little success — for some time. Naturally cautious, BBC Enterprises finally accepted an offer of £46,000 after negotiations lasting four years, along with certain assurances about how the film should or should not be handled. One such assurance the BBC required was that the film would not be too reminiscent of a Hollywood venture. The buyers were only too willing to agree. 'Coast to Coast' has already commenced separate negotiations for the use of the Ron Grainer theme tune.

It is as yet uncertain who will play the part of the Doctor. However, it is rumoured that Tim Curry has already been approached, but turned down the offer.

The proposed film's plot is nothing new; an evil Timelord causing havoc. Location filming is planned for Gambia and Lanzarote (where the Peter Davison story *Planet of Fire* was filmed), as well as back home at Stonehenge.


THE MAN · THE MYTH · THE MOVIE
DOCTOR WHO
LAST OF THE TIME LORDS

At this point 'Coast to Coast' is still short of one and half million pounds, and is currently seeking the required backing.

MARCH 1988

'Coast to Coast' supposedly now has the Doctor Who film in active production. Cameras commence rolling in the summer of this year, with a budget of approximately £15 million. But the movie is not expected to hit the bug screen until the middle of 1989. Mark Ezra has written the screenplay, which is presently being edited by Johnny Byrne, whose past credits include Doctor Who and Space 1999.

Peter Litton, co-producer of the project, describes the story as a chase through time, taking place in different periods on Earth and other planets. It is rumoured that Litton and other co-producer George Dugdale will direct the movie, but 'Coast to Coast' scotch this, saying that it is currently considering several names. An announcement will be made soon.

The only confirmed cast member is Caroline Munro of various fantasy/horror films, as well as Ted Rodger's 3-2-1. The character she will play is Cora, a Gallifreyan TARDIS engineer and one of three proposed assistants for the Doctor. Although Peter Litton's favourite TV Doctors were the first three, he is having to go for a younger actor because of the level of action in the film. They are considering established actors; somebody with a character capable of portraying the Doctor's zaniness and insatiable curiosity — intelligent but distant. One of those being considered is Dudley Moore!

Bank money backed up by pre-sold distribution rights is to finance the film.

Paul Caitlin, who has worked with creature creator Jim Henson, will head a crew of sixty-five working on many totally original creations: over a hundred is rumoured. Thankfully, we are told not to expect a Star Wars-type film, as the Doctor Who series is not about space battles. Because the programme is well known for its creatures, this is what is going to come through strongly in the picture.

AUGUST 1988

Pre-production work will now commence in September, with cameras rolling in January 1989. Co-producer Peter Litton now wishes the film to be a realistic science fiction picture, somewhere between Dragonslayer and Blade Runner. The worlds visited in the film will not necessarily be high-tech; many will possess seedy areas and slums.

Confirmed as designer is Alan Cameron (production designer on Willow), and Mike Southon (who worked on Gothic) is Cinematographer. Southon has had much experience with model work and miniatures which will no doubt prove priceless in the making of this movie. Also confirmed is behind-the-scenes technician Bill Pearson, who is to be in charge of the many miniature effects. His previous credits include Alien and Outland.

DECEMBER 1988

Rumoured to have been scheduled as director for the movie is John Hough (of several horror-related films). However, as he is currently working on the new Phantom of the Opera project it means that, if true, the Doctor Who movie will be further delayed.

JUNE 1989

'Coast to Coast' has renewed its contract for the exclusive rights to make a Doctor Who movie, with options on a second and third movie at agreed rates. The recent considerable success of the Batman movie has apparently heightened their interest in the project. Full casting begins in July or August of this year. Caroline Munro still has a major role, although it is presently uncertain whether she will play the proposed companion or a villain.

AUGUST 1989

Shooting is now due to begin in March 1990, running for thirteen weeks. Four units will be filming in Yugoslavia. The production team comment that it might be a nice idea to have a new TARDIS interior.

NOVEMBER 1989

Production is now scheduled to begin some time next year. After negotiations, Pathe Films are said to have emerged as the backers. Co-directing will be 'Coast to Coast' directors Peter Litton and George Dugdale, and Bob Clark (of various horror/thriller films).

The plot follows the Doctor's quest for a missing time rotor. He finally emerges in an alien street (shades of the Star Wars cantina), whereupon he is sent on a mission by the Timelords to put a stop to the plans of an evil villain. A chase through time ends with a large-scale battle. The structure is roughly likened to a James Bond film.

Canadian actor Donald Sutherland is said to have been chosen for the role of the Doctor. Johnny Byrne's screenplay — totally rewritten since Mark Ezra's earlier contribution — is rumoured to portray

>

the Doctor as a boozing womaniser. However, it is discovered this same month that: firstly, the screenplay was penned for Donald Sutherland only inasmuch as it is simpler to write with a particular character in mind; and secondly, the rumour regarding the Doctor's uncharacteristic habits originated from a phone call from a single person at the Liverpool Nebula Convention. The rumours have since been scotched as false by official sources. The Doctor will not be violent, nor even carry a gun.

DECEMBER 1989

'Coast to Coast' make a statement in which it says reports of Donald Sutherland being the Doctor are totally fictitious. No one has been formally approached, but several actors are being considered, Sutherland being just one of them. Casting is not likely to begin in March 1990, as a deal has to be finalised with a studio before work can go ahead.

The film has the working title of Doctor Who : The Timelord. 'Coast to Coast' are hoping to steer the movie to its release before the series returns to TV. Writer Johnny Byrne believes that the film will renew interest in the show and its proposed revamping. He has gone for a script which will appeal to a broad-based audience, and invoke many emotions. He wrote with Donald Sutherland in mind as he considers him to be closest to Tom Baker in presence and strangeness. Byrne also reveals that the production company is planning to film a trilogy of Doctor Who films. He believes that a strong character is the essential bridge for sequels, which is what the main secondary character will be — existing on a level with the Doctor — and revealing new aspects of the Doctor's manner. It is said that the movie will retain the spirit of the TV series in that again the Doctor will champion the cause of the weak and oppressed.

Well-known movie-maker Ken Russell is said to have been involved with the project at one stage. However, whether actively involved or just as yet another name raised is not clear.

Co-producer Peter Litton announces this month that Pathe Films are not backers, after original speculation to the contrary from an unidentified source. He also says that the movie will not be an Indiana Jones-style romp, and that Donald Sutherland has not yet been cast as the Doctor.

Paul Caitlin (presently working on Hardware) is the latest recruit to the crew, brought in to handle the large-scale special effects.

FEBRUARY 1990

The latest budget news for the movie puts it at a staggering $40 million, which would make it one of the most expensive British-orientated productions to date.

The BBC's Head of Serials, Peter Cregan, has been reported as saying that the future of the TV Doctor Who will very much depend on the success of the forthcoming movie.

JUNE 1990

The name to be definitely confirmed as director for the movie is Canadian Bob Clark. He is reported as being very enthusiastic at the prospect of working on the project. Two actors he is currently considering for the part of the Doctor are John Cleese and Albert Finney.

DECEMBER 1990

'Coast to Coast', also now known as 'Green Light', are to begin pre-production work in the second week of May 1991. Another of very many revisions to the script has been made, and although no one has yet been confirmed for the lead role, the production company is said to be considering a very English actor. The provisional title for the film is now Doctor Who — The Last of the Timelords.

JANUARY 1991

The latest actor to be rumoured for the role of the Doctor is Rutger Hauer — he of the Guinness TV advertisements and various films, including Blade Runner and The Hitcher.

I ATTEMPTED to contact, at short notice, 'Coast to Coast Productions', with no success. However, I did manage to speak briefly to John Keeble, who deals with contract clearances at the BBC, and, although extremely reluctant to reveal the terms of the contract, he did inform me that it is long-term and, despite published reports, has not had to be renewed. He also explained that there is a deadline — believed to be June '91 — by which time the movie project will have to have been completed. If this is not met then presumably all rights will revert to the BBC.

We are now forty-four months further on from the initial reports, and there remains no sign of the movie's imminent release, or even a cast. The considerable delay can only be due to problems in raising the required budget, although 'Coast to Coast' have said that it is because they don't wish the movie to be compromised. To announce the project as long ago as they did was almost certainly for the purpose of raising interest through publicity: any publicity is good publicity as it keeps your name fresh in the public's mind. However, for some time now any reported news regarding this movie has been taken with a large pinch of salt.

If any of this information is to be believed, we have:
Tim Curry
Dudley Moore
Donald Sutherland
John Cleese
Albert Finney
Rutger Hauer — as the Doctor
(Do 'Coast to Coast' realise that they have used up the Doctor's quota of regenerations?)
Caroline Munro — as a TARDIS companion or a leading villain
Johnny Byrne — as script-writer
Bob Clark — as director
Peter Litton and George Dugdale — as co-producers
Paul Caitlin — as special effects technician
Bill Pearson — as miniature effects technician
Alan Cameron — as production designer
Mike Southon — as cinematographer

Location filming in Yugoslavia,
over 100 creature creations,
a 65-strong crew,
a budget of $40 million,
a new look TARDIS interior,
and a story which has the Doctor going in search of a missing time rotor, ending up in an alien street and being dispatched on a mission by Timelords to stop the schemes of an evil villain — ending with a chase through time and a large-scale battle finalé.

TY POWER

CARDBOARD, STRING, AND A BUDGET OF NINEPENCE

DAVID MILLER casts an eye over the latest Blake's 7 releases.

TAPE SEVEN of the BBC Blake's 7 releases pairs the last episode of the first season with the first episode the second season. There *are* differences between the seasons, but most of the major changes are not apparent until later episodes. Both scripted by Terry Nation and directed by Vere Lorrimer, *Orac* and *Redemption* fit together very well, with little indication of the nine-month gap between seasons.

ORAC

Orac ended the first season on a high note, its strengths more than compensating for the paucity of plot. It marks the last appearance of Stephen Greif as Travis, and involves him in some atmospheric filming in the underground tunnels of the planet Aristo. Travis is once again accompanied by Servalan, who finds herself in the unlikely position of screaming heroine.

The main focus of the story is the introduction of the eponymous computer Orac, and his idiosyncratic creator, Ensor. It is obvious that Terry Nation is at home writing for dotty scientists, but he manages to imbue Ensor with a genuine personality so that we are affected by his death. Ensor's first scene is a virtual monologue, and displays some deft touches in conveying information without stating the blindingly obvious. We see Derek Farr as Ensor in his lab, pottering about feeding his fish, when he is warned of intruders by a voice. We presume this to be an assistant until we realise that the voice is Ensor's own and that he is talking to his creation, Orac. It is a moment of great sensitivity and a rare bit of magic for the series.

By the end of the season it was obvious that Nation was finding it difficult to sustain plots involving six principle characters. In this story he manages to incapacitate four of them by resorting to that old favourite, radiation sickness.

Orac also features another in the ongoing collection of Blake's 7 monsters, in this case a somewhat lesser entry, the Phibians. These amphibious creatures inhabit the tunnels under Ensor's base and resemble man-shaped lizards. The creatures are mercifully kept in the shadows for the most part, but when they are seen they look fake and rubbery, and, it was observed, uncannily like the comic dragons in the contemporary series The Adventure Game. (The Phibians were incidentally made by Roger Oldhampstead, who later designed and built the Mandrells and the Nimons for Doctor Who. I shall say no more.) The episode provides a wonderful end-of-season cliffhanger, setting a precedent for future seasons of Blake's 7. With Ensor dead and Orac aboard the Liberator, Blake asks for a demonstration of its power by means of a prediction. On the main screen of the Liberator Orac shows an image of the ship being blown to fragments. All this, he says, will come true …

It is interesting to note that in the first story Orac's voice is provided by Derek Farr, but from the beginning of the second season, Peter Tuddenham takes over the characterisation. I wonder if he got twice the fee?

REDEMPTION

At the beginning of *Redemption*, everyone on the Liberator is still worrying about Orac's prognostications. Almost everyone. Avon has examined the starfield shown in the prediction and reasons that if they stay away from that particular corner of the firmament, they should be safe. Immediately apparent is a redefining of Avon's character which makes him more hostile towards Blake than ever. There are moments when the tension reaches such a pitch that you could imagine Avon killing Blake there and then.

Before the personalities can clash further, the Liberator is attacked by a pair of alien gunships. (These are rather sweet, looking as they do like something made up from the leftover bits of a Liberator kit.) Liberator is disabled and reprogrammed by the aliens. Terry Nation then proceeds to give us a virtual re-run of his plot for the Doctor Who story *Death to the Daleks*, as the ship turns on the crew like a living entity repelling bacteria. There is even a scene of Blake being attacked by a cable, identical to that in *Death*. One can only assume that Terry Nation had a nasty experience with a cable in his formative years.

From this point, things start to go astray. One of the impressions of the new season is a slightly 'arch' quality to the whole show after the resolute seriousness of the first season. It is apparent even in the costumes for the principals, which seem slightly more flamboyant, slightly more piratical. (There are a couple of interesting ideas in the costumes, for example, the emphasis on Cally's physical grace and the tendency to put Gan in a cloak, making him even more massive.) Admittedly there is some superb model work to show the space station to which the Liberator is drawn, and impressive location filming in a power station or such-like, but it is unable to prevent the whole episode tottering ludicrously close to high camp, obvious even to those well-versed in the conventions of television science-fiction.

The whole situation is rounded up a little too easily by the intervention of Orac, who foils the bad guys and nixes his prophesy in the best tradition of God emerging from the machinery. If nothing else, this story can be seen as a mad farewell to the old style of the first season, and a transition to the new order that comes with *Shadow*.

SHADOW

Shadow is the first episode of tape eight. It also marks the first episode to be scripted by a writer other than Terry Nation (in this case Chris Boucher, who had been script editor for the first series). This 'new blood' does much to relieve the familiarity that had settled in. The plot concerns the Terra Nostra, a kind of futuristic Mafia, who control the galaxy's criminal underworld and are responsible for trafficking the highly addictive drug Shadow. Blake hopes to use the resources of the Terra Nostra against the Federation. When it transpires that the Terra Nostra are themselves controlled by the Federation, Blake attempts to destroy the Shadow processing plant.

The production is handled well by new-to-Blake's 7 director Jonathan Wright-Miller, and there are interesting performances from Derek Smith as Largo, the oily Terra Nostra Don, and Adrienne Burgess as the terrified Shadow-addict Hanna. There is also an early appearance by Karl Howman of Brush Strokes as Bek, but by far the best performance, and the briefest, comes from the splendidly sinister Vernon Dobtcheff, who must have appeared in virtually every science-fiction and fantasy series at some time or another. He plays the Chairman of the Terra Nostra, complete with pet tarantula.

The best sequences of *Shadow* do not involve the Terra Nostra at all. In a subplot, a telepathic alien intelligence takes possession of Orac and attempts to eliminate Cally who, as another telepath, is a possible threat. The scenes of the attack on Cally, using a whole range of visual tricks from lighting to computer graphics, convey terror and loneliness with great force. Peter Tuddenham is to be praised for his voice work as the 'evil' Orac, combining with the pictures to make this one of the best scenes in the new series, and making *Shadow* by far the most memorable of the four.

WEAPON

Weapon is another strong and multi-layered narrative from Chris Boucher, directed by George Spenton-Foster. It is remarkable for being the debut story for the 'new' Travis, as played by Brian Croucher. No mention is made of the change of appearance, and in this first story at least, I must say that Brian Croucher is a good deal better than I remembered him. He replaces Stephen Greif's latin looks and icy charm with the personality of a born-to-be-bad biker, younger and more rebellious.

The plot concerns IMIPAK, the Induced Molecular Instability Projector and Key, devised by the weapons expert Coser. Escaping from the Federation, Coser hides away on an abandoned colony planet. Servalan and Travis use a clone of Blake to trick Coser and steal the weapon, but the clone Blake turns on them.

In many ways this story could have done without the 'Seven' altogether. It is Servalan and Travis's story. Chris Boucher elaborates on the characters of both his villains, and also outlines several of the other strata of the Federation hierarchy. Most mysterious are the Clonemasters, a quasi-religious sect who control all the Federation's cloning activities. Servalan uneasily abases herself before the Clonemaster, in an excellent scene between Jacqueline Pearce and Kathleen Byron. Also on the Federation side we have the Puppeteers, psycho-strategists who make predictions based on the psychological breakdowns of their subjects.

The acting is strong in the story and is only let down by some random elements, like the set for the Clonemaster's domain. Overlit and full of fog, it defies the best attempts of the actors to make it credible and defies Dudley Simpson's splendid music to make in awe-inspiring. It is a shame that Blake's 7 is remembered more for the sets (unfortunate allusions to cardboard, string and a budget of ninepence) than for the complexity of the plots or the skill of the actors. This episode features John Bennett, who I have yet to see give a bad performance, and Scott Fredericks as the psycho-strategist Carnell. Fredericks played Max Stael in the 1977 Doctor Who story *Image of the Fendahl*, also written by Chris Boucher and directed by George Spenton-Foster.

THUNDERBIRDS — M.T.P.

MUCH LIKE Gerry Anderson himself, Mime Theatre Project seem unable to shake off the Thunderbirds mantle. Since the show's conception in 1984 Andrew Dawson and Gavin Robertson have recreated their unique interpretation many times, despite announcing that they were moving on. In April the Bloomsbury Theatre saw the resurrection of the popular show as it moved into its 'next generation', this time with Dawson and Robertson directing two new mime artists, Paul Kent and Wayne Forester, in an expanded production.

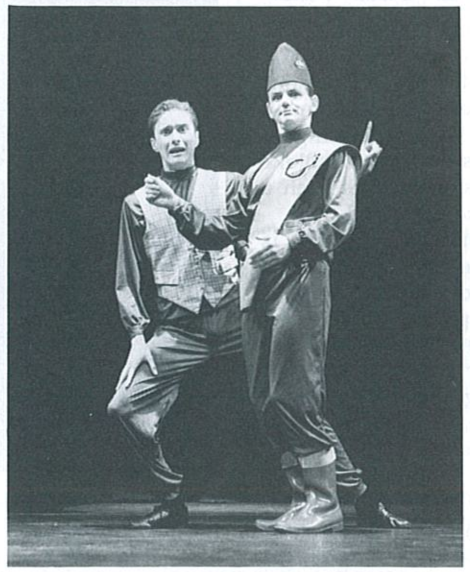
For those unfamiliar with the art of mime, the opening moments are daunting to say the least. There is little dialogue, there are no sets and the imagination is forced to work overtime as two men become a train, a suspension bridge and numerous explosions. The actors appear in costume, though, and old favourites such as Captain Scarlet, the Tracy brothers, Parker and Lady Penelope serve as much a focus for the affectionate parody as the cleverly edited soundtrack of original Barry Gray music.

The plot is a mish-mash of all the best-remembered aspects of the Supermarionation series — familiar childhood memories are actualised as the world president hangs perilously from a railway carriage perched on one half of the shattered transatlantic bridge. Similar perils include being trapped in a glass cylinder containing water which 'finally' engulfs the victim on every shot, or merciless shoot-outs as the indestructible Captain Scarlet faces the mysterious Mr X (currently undergoing an identity crisis and dressing as Captain Black). Dawson and Robertson make no secret of the fact that they did not extensively research their production and Thunderbirds F.A.B. is a parody of common conceptions of Anderson shows. As long as this is kept in mind, the play is very effective — poking fun at the series but never painting them in a negative light.

Unfortunately it could be argued that the down side of all this is that the play is a more effective parody for those with only a layman's knowledge and memories of the Anderson shows. However, since such people are likely to comprise 90% of the audience, this hardly need bother Mime Theatre Project.

One aspect universally appreciated was the hilarious use of the model Thunderbird machines worn as hats by Forester and Kent. The 'launch' of Thunderbird One amid clouds of dry ice and Thunderbird Two following the parting of a pair of three-inch plastic palm trees were the highlights of the production, and were made all the more effective by the prior use of symbolic mime to represent objects as well as situations. Obviously realising when they were on to a good thing, Forester and Kent returned for an encore, one wearing a Stingray hat and chased by the other with Titan's Terror Fish perched on his head — all, of course, accompanied by the appropriate theme music.

Thunderbirds F.A.B. (The Next Generation) – the 25th anniversary production – will be appearing at *The Mermaid Theatre, London* from June 3rd



Following a truly bizarre and unique performance, a 'commercial break' style interval, a somewhat confusing ending (accompanied by Barry Gray's sleazy 'Dangerous Game') and a literally explosive encore you leave the theatre exhilarated. However there remains the nagging feeling that I'd have less reservation recommending this production to a mime enthusiast than to a fan of the programmes around which the performance is based.

SIMEON HEARN

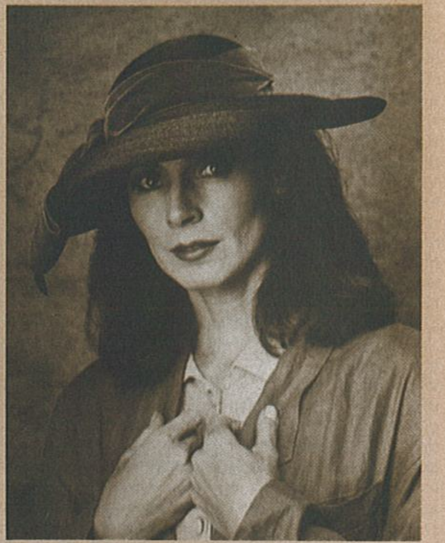
KATHLEEN TOTH takes a look at the Starship Enterprise's Dr Crusher, through the words of actress Gates McFadden

THE DANCING DOCTOR

CAREFUL OBSERVERS of Star Trek — The Next Generation may doubt it but, yes, Gates McFadden does have real hair — lots and lots of it, falling luxuriously almost to her waist. And that's the problem, at least in the minds of the producers of The Next Generation. They have been putting Dr Beverly Crusher into wigs for some time now, at least partly on the grounds that "doctors don't have long hair". At first McFadden did not mind because it saved time in make-up each day, but now she says "I'm tired of having a headache every day — I might just cut my own hair". She laughs at the prospect that by so doing she could create an instant market for locks of "Bev's hair", but there is no denying that the good doctor is an immensely popular character, despite being the only member of the regular cast to have been dropped from the series for a season (the second). She is always asked about this at conventions but has nothing more to say on the subject than that she was told that the producers wanted to go in another direction, and so they did, and then they went into reverse.

Obviously they had second thoughts, moving just as unexpectedly to replace Dr Kate Pulaski, played by Diana Muldaur, and returning Dr Crusher to the fold after one year. It may not have been entirely unexpected to McFadden, since she says that Patrick Stewart kept in touch with her during her year away and he has made no secret of the fact that he did not think that the Pulaski/Picard relationship worked. However, development of the Crusher/Picard relationship has been far from consistent, something which both the actors and the writers play with. Twice now in moments of danger Dr Crusher has told the Captain that there is something she has been wanting to tell him for some time — only to be interrupted by some new crisis before she can complete the thought. McFadden laughs when asked about this recurring scene. "What does Beverly want to tell Picard? Wouldn't you like to know? So would he!" She acknowledges that she feels it is time to choose to go one way or another with that relationship so that Beverly can develop an emotional life that has been largely lacking thus far in the series. Since Patrick Stewart has recently also said that he feels that this relationship has been somewhat neglected lately and should be explored, it seems certain that one of the last of the fourth season episodes will delve more deeply into Beverly's feelings about the men in her life.

However, "sex in space" is not the only aspect of her character that McFadden would like to see developed. Along with most of the rest of the cast she would like to see a little more humour in the scripts and was particularly pleased to have an opportunity to form a comedic duo with Brent Spiner's Data in *Data's Day*, something she would like to see continued. More surprising is her desire to get involved with Away Teams and physical action — "God I love that phaser! They have to keep telling me 'You're a doctor'." Dr Crusher has suddenly this season been involved in more danger; fortunately, Gates McFadden takes that in her stride, having studied karate for a couple of years before moving on to aikido and tai chi. If one somehow does not quite see the erudite McFadden smashing cement blocks for fun, she makes it clear that as a dancer it is the ritualised movement of the martial arts that appeals to her. She particularly enjoyed the stunt work for *Remember Me*, a story in which the doctor really assumes centre stage for the entire episode and is also pulled off her feet by a mysterious force several times. Not only did it allow the audience to see Beverly doing something besides practicing medicine, and so breaking up the monotony of the technojargo with which she is so often saddled, there was a bonus in that "the wig got messy". She does not think that it is out of character for Dr Crusher, pegged by Gene Roddenberry from the start as "the most human" of the crew, to be able to cope with danger. Exploring space is not for the delicate and faint of heart; anyone in Starfleet would have to be proficient at self-defence and confronting the unknown or they would not be there. Nevertheless, she quite approves of the idea that the doctor represents a humanist viewpoint — something she sees as having been in the McCoy character too — and that she represents that in arguing with the Captain over the sometime harsh dictates of the Prime Directive. "The Prime Directive is a fantastic philosophy but human suffering is the other side of the coin." Not that she is an expert on the original series: "I really wasn't familiar with it. I had seen it a couple of times. I didn't even know Captain Kirk's name." But she has since worked with DeForest Kelly several times and thinks he is wonderful, and that it would be great to come up with a way of bringing the two doctors together in an episode. Both series have been essentially morality plays, in her view. It has just become a little more complex in The Next Generation where there are more main characters to deal with.



It is undeniable that the current series has explored the characters of all the crew to a much greater degree than did the original. McFadden particularly admires the Klingon episodes and what they have allowed Michael Dorn to do with Worf. She knows that she was at a disadvantage by having gone for a year : "When I came back last year there were really no scripts for my character and I felt lost. It was a much weaker character than when I went away." There was also a problem in that for a while the women characters seemed to all be fighting for the same function. In the first year Beverly was mostly "the confessor, soul-mate to the Captain". While she was gone they managed to make more of Marina Sirtis's character while also adding Whoopi Goldberg's Guinan as confidant to the Captain. Now she feels that Beverly is getting her strength back but recognises the difficulties of doing an ensemble show : "You can't be jealous of someone else getting a scene even if you wish you had the scene. We all realise that everybody has to have a shot at something."

She is not lacking in ideas for her character. Besides "that pull, that chemistry, that *je ne sais quoi*" with Jean-Luc, and the prospect of getting her hands on a phaser occasionally, she would like medical storylines to deal with problems like chronic diseases — bound to exist even in the 24th century in her view — and the still unexamined issue of just what Beverly was doing for that year as "Head of Starfleet Medical". Of course, one of the revelations this season was that the doctor is an expert dancer, something that Data dredges up from her service file and is told to keep to himself. McFadden herself has choreographed many plays and several films, and so had no trouble coming up with the scene in the holodeck where the doctor teaches Data to tap dance. "They didn't want a routine — I mean, I was ready to do Top Hat — so basically it was just putting the steps together." She found it to be a fun opportunity to be creative and play around with the script; "the writer actually came in and asked questions of all of us." But as a dancer she cannot avoid one critical note. They changed the sequence of the steps in the editing and even changed the sound.

The set has always been reputed to be a happy one and she recalls that *Data's Day* was an occasion of much hilarity over the casting of Data's pet cat. Almost everyone in the cast has cats and as a joke they all started putting them up for the part. McFadden submitted an elaborate resumé for her cat — "she had worked with a lot of professional people, had done lots of great parts." Then the cat actually used turned out not to be the kitten they were expecting but a large cat who was fixated on its food during every scene. Humour is vital to break up the boredom of working long days of mostly waiting to film, then the anxiety of being called and having to perform on the spot without warm-ups. It's "endless hours of standing in those boots and then, boom, you've got to do it. That's what I find the hardest thing about acting on film or television, unlike the theatre, where you have an organic evening." When they are working in large groups the cast is either silly or grumpy. "Brent is doing Jerry Lewis impressions all the time, someone else is doing Gregory Peck. Everybody has their own ways of being funny, including the crew." She reports that rehearsals for the most serious scenes are actually the funniest, with everyone ad-libbing like crazy. That includes Patrick, to the shock of visitors to the set who always expect him to be terribly serious. "We have a lot of laughter every day, otherwise it is a very gruelling sort of job and the hours are so long."

Those tight uniforms are another burden: "We have weekly lyposuction," she jokes, "they hook it up to our trailers." But she admits she has never really had a problem in that department, having to work harder to keep weight on that to take it off.

There are problems unique to playing the doctor, things like people falling asleep on the diagnostic table while she is operating on them and snoring, or jumping when she finally gets the scene right and touches them with a cold instrument.

That she became the doctor at all seemed something of a long shot. She had been in Los Angeles on other business when her agent wanted her to go to audition for the new series. She was scheduled to read for all the female rôles but was on her way to the airport and only took time to audition for the doctor, playing the scene from *The Naked Now* which established that the doctor and the Captain have a personal interest in one another. She did it, sped on her way and did not give it much thought until she was called back. She is well aware that charges of sexism have sometimes been levelled at episodes in the series, occasionally with cause : "Some of them are just a bit of a holdover from a sort of sixties mentality or something, although sometimes they are so over the top they're hilarious and I couldn't care less." One she did care about was *Angel One* in the first season. "I would say the whole cast was upset by it. We have a very conscious cast in that way. I know Patrick didn't like it."

If it now seems certain that the dancing doctor is entrenched for the remainder of the series, one question that remains is whether or not she will take a shot at directing an episode of The Next Generation. Jonathan Frakes has proven to be an able and popular director with three episodes to his credit thus far; Patrick Stewart has directed the penultimate episode of the fourth series. McFadden has directed for the stage and is not at all adverse to the idea of following in Frakes's footsteps behind the camera, with or without phaser in hand. In the mean time she has a message for all those teenage girls who keep writing to her in the hopes of reaching her on-screen 'son', Wil Wheaton : "Forget it! He's too young to date."

STAR TREK® THE NEXT GENERATION

KATHLEEN TOTH continues her look at the fourth season of The Next Generation

13) DEVIL's DUE 9TH FEBRUARY 1991

TELEPLAY BY PHILIP LAZEBNIK; STORY BY PHILIP LAZEBNIK AND WILLIAM DOUGLAS LANSFORD; DIRECTED BY TOM BENKO; MUSIC BY RON JONES; VISUAL EFFECTS SUPERVISOR ROBERT LEGATO

The writer's credit for this episode is quite misleading. This is a recycled script originally written in the 1970s for the projected return of the original series of TV adventures — a plan scrapped in favour of what became the first Star Trek motion picture. It has subsequently been worked on by most of the writers who have been on staff with The Next Generation over the last two years, several of whom were violently opposed to the reclamation project. Finally Michael Piller himself retouched it into the form in which it was broadcast.

Picard is fitted rather uneasily into the old Kirk role of sex object for an alien goddess and Data assumes Spock's position as impartial arbiter of the struggle between these two for the fate of a planet. The cast had not been told that this was a recycled script, but Jonathan Frakes immediately asked if this was written "for the old guys" as there was nothing in it for him.

There are a number of sly jokes in this episode, beginning with Data's appearance as Scrooge. Patrick Stewart was at the time commencing his own one man stage presentation of A Christmas Carol in Los Angeles. Not only does he get to critique Data's performance, he and Spiner poke fun at the American school of Method acting. In addition, Marta Du Bois, who turns in a spirited performance as Ardra, was the original second choice for the role of Troi in the series — which may well account for the idea to have her assume the form of the counsellor in Picard's quarters, rather than the more expected guise of Dr Beverly Crusher. In any case, it is impossible to imagine that in the original script Captain Kirk remained as primly disdainful of all of Ardra's advances as Captain Picard does.

Snow drifts past the windows of a Victorian bedroom as Scrooge confronts his fear and argues that the ghost before him is only the product of indigestion. He is interrupted by a few observations from Captain Picard sitting in a comfortable wing chair. Scrooge in Data pursuing once more his goal of understanding humanity. He accepts Picard's praise for his performance but muses that it is difficult to act fear when he has never experienced it. Nonetheless, he tells the Captain that he has adopted an acting technique once known as The Method, but with the purpose of using performance to create emotional awareness instead of the other way round as originally envisaged. Picard is quite sceptical of the value of this old fashioned approach but is drawn away to the bridge to deal with another problem.

The Enterprise is receiving an emergency transmission from a Federation science station on Ventax 2. The head scientist warns that they are besieged by an angry mob as the planet has erupted into chaos following the outbreak of mass hysteria. The Ventaxians are convinced that their world is coming to an end tomorrow and have panicked. The ship races to the scene but can only manage to beam the station leader, Dr Clark, to the safety of the Enterprise. The rest are taken hostage. Clark tells the bridge crew that Ventax 2 is now a peaceful agrarian society that in the distant past had an extremely complex technology. The population turned their backs on that industrial civilisation a thousand years ago and ended the pollution and strife that had accompanied it. They have refused all new technology since first contacted by the Klingons 70 years ago. But the head of state has recently grown obsessed with the legend of Ardra and insisted that she would be returning.

Picard asks who this Ardra is and is astonished to hear that she is — "for all intents and purposes" — the devil. The Ventaxians have become hysterical because they believe that their ancestors made a pact with the devil. Ardra would give them 1000 years of peace and prosperity in exchange for complete domination and control when she returned to claim her rights under their contract, which is written down in the Scrolls of Ardra. The population was thrown into a panic as "signs" in the form of minor quakes and visions have shaken the city for days. Picard offers protection to the Ventaxian leader, but the man is convinced that Federation weapons will be useless. As they argue, a beautiful woman suddenly appears in their midst and announces "time's up".

The woman is immediately identified as Ardra by the terrified Ventaxian leader. She is contemptuous of his fear and tells him she will let him know when she wants him on his knees. Picard is entirely sceptical of her claims and she finds his lack of fear very appealing. "I like my men to be forceful, at least at the start." She demands census data and economic forecasts from the Ventaxians to evaluate her property and defends the legality of her contract. She also says she is known by many names and turns herself into a Klingon demon to make her point.

She sees that Picard still doubts her. She commands her new subjects to release the scientists they took hostage but realises that Picard will not be leaving just yet — "because you find me irresistible." An angry Captain orders Data to analyse all of the documents dealing with Ardra's contract because he refuses to abandon the planet "to that woman". Back on the Enterprise a staff meeting is convened to consider the possibilities. Riker wonders if Ardra might be another fugitive from the Q continuum. Doctor Crusher wonders if she might *be* Q. But Picard thinks they are in the presence of an accomplished flim-flam artist. Worf protests that her powers seem real enough but Picard points out that the Enterprise is capable of recreating everything they have seen in one way or another. Ardra simply does it with dramatic flair. Still, she would need a power source to accomplish her efforts and Picard orders his crew to look for a hidden ship and try to trace the source of the ground tremors.

As they leave the ready room, Ardra herself appears on the bridge. Picard orders her to leave and Worf attempts to remove her by force, only to be injured and knocked across the deck. Ardra caresses Picard's hand and says she was hoping he would try to remove her himself. The Captain disdainfully pulls his hand away as Data arrives on the bridge to report that the language of the contract seems quite binding under Ventaxian law. Furthermore, Ardra claims the Enterprise as her property too because it is orbiting Ventax, an interpretation of the language of the contract that Data has to admit is possible. Ardra vanishes as abruptly as she appeared, leaving Picard more determined than ever to defeat her. He conducts research into what was known as the "con game" and speculates on what happened a thousand years ago when a fundamental theology somehow transformed Ventax but planted this latent fear. He reminds Data of how powerful fear can be as a motivator to reform character. The Captain needs to find a loophole, some way to challenge the validity of the contract, while the crew continue to look for the secret of Ardra's powers.

Later Picard is asleep in his quarters when Ardra again appears, this time attired in an exotic negligée. The Captain awakens and tries to communicate with the bridge but his companel is not working. When he gets out of bed and tries to leave the cabin the door will not open. He tells Ardra that this is becoming very tiresome but she smiles and says to give in to his desire. He says he finds her obvious and vulgar but she replies that she can be any woman he wants and changes her appearance several times, including assuming the form of Deanna Troi to tempt him. To her surprise he continues to reject her and she tells him he will regret it. As a bit of revenge she beams him down to the science station in his sleeping attire. When he contacts Worf and tries to beam back he learns that the transporters are disabled and Data must come to fetch him in a shuttlecraft, bringing along a uniform. As the two of them approach the Enterprise, it suddenly disappears and cannot be raised on communicators.

Data has found an obscure precedent for allowing an arbitrator to decide the case when there is a contract with an alien culture. They return to the science station and find Geordi excited by a sudden jump in certain particles when the ship disappeared. If Ardra performs more "magic" he may be able to pin-point the source. When Ardra appears and claims the ship as her own Picard decides that he must reject her claim and demand an arbitration, convinced that the disappearance is some sort of illusion and that he must get Ardra to display more of her powers for Geordi's benefit. But Ardra says she has nothing to gain from allowing this. Picard offers an added incentive by promising to lead her to the location of a fabulous jewel if she wins. But Ardra says she will chose her own prize, and what she wants is Picard. If she wins he must give himself freely to her without resistance. To her delight Picard agrees to her terms. She chooses Data to be the arbitrator because he is incapable of deceit or bias. The android warns his Captain she is right and he will have to follow Ventaxian rules of conduct in making his decision.

With Data sitting in judgement, the leader of Ventax 2 is called to give evidence. Ardra asks how he knows that she is who she claims to be and he replies that she is known by the signs of her powers. Ardra proceeds to summon up an earthquake, which Data cautions her could be considered out of order, and then makes Picard disappear for a few moments while Data again admonishes her on proper courtroom behaviour. As a final gesture she turns herself into the image of a Terran devil. The Ventaxian brushes aside all of Picard's objections and admits he had no doubt that this is indeed the Ardra of the scrolls. Geordi is having greater success at the science station. He traces the particles created by Ardra's actions back to coordinates orbiting above the planet's magnetic pole. Meanwhile Picard cross-examines the Ventaxian on the history of how his planet was saved and establishes that Ardra played no actual role in the long series of reforms that changed the face of Ventaxian society over decades after Ardra departed — but the frightened man will not accept the conclusion that his ancestors changed the world all by themselves. Before Data can be forced to make his ruling, Geordi arrives and Picard is granted an hour's recess. Picard says that his reputation as a litigator, not to mention his immortal soul, depend on what Geordi has been able to discover. What the engineer has found is a ship with a cloaking device that was extended to encompass the Enterprise when Ardra made it vanish. Communications were being jammed but are now re-established.

When court resumes Picard announces that Ardra has no powers — or at least none that he cannot steal. He snaps his fingers and the ground shakes. He tells Ardra to stop it but she can't. He makes her disappear just as she had done to him and turns himself into the same Klingon demon that she had shown them earlier. A team from the Enterprise has taken over Ardra's ship and has forced the crew to use its technical capacities to recreate her efforts. Her associates also admit that she is an accomplished criminal known by 23 aliases in this sector alone. "Ardra" is placed under arrest and Data declares the contract dissolved. The con woman tells Picard that he would have had a lot more fun if he had lost and bids him farewell "until we meet again".

14) CLUES 16TH FEBRUARY 1991

TELEPLAY BY BRUCE D. ARTHURS AND JOE MENOSKY; STORY BY BRUCE D. ARTHURS; DIRECTED BY LES LANDAU; MUSIC BY DENNIS MCCARTHY; SPECIAL EFFECTS SUPERVISOR DAN CURRY

Since joining the cast two seasons ago, Whoopi Goldberg has mostly appeared in scenes with Patrick Stewart as her mysterious character of Guinan. This season the rest of the cast have got their wish to have an opportunity to work with the popular guest star, who has limited herself to about six episodes per season to be fitted into her busy schedule. This episode marks her reunion with Captain Picard, but it is for recreational purposes rather than their usual philosophical reflections.

The crew are enjoying the opportunity of devoting extra time to their leisure pursuits as the previous mission concluded ahead of schedule and they have nothing more demanding in store at the moment than monitoring a nearby nebula as they journey on to their next assignment. Worf and Riker polish their martial arts, Dr Crusher starts a botany project and Guinan presents herself to Dixon Hill's secretary in the private eye's office on the holodeck. She is a bit late because she had difficulty with some aspects of the 1940s costume she is wearing for her excursion into Captain Picard's pastime of recreating the world of his favourite detective novels. She is impatient to meet with Mr Hill, but the secretary says he has asked not to be disturbed and is expecting no one. Guinan pushes her way into the inner office anyway — only to find Picard being held at gunpoint by a gangster who is demanding the return of money he claims Hill stole from him. Before Picard can make any headway in clearing up this little problem, someone shoots the gunman through the office window. As they cautiously examine the dead body on the carpet Picard tries to assure his baffled guest this *is* fun. "It's a mystery, we have to look for clues." But before the detective can swing into action, a call comes through on the office telephone from Data. He has a mystery of his own on the bridge.

Long range sensors have detected an M-class planet in the nebula where one should not be able to exist. This 24th century mystery brings Picard back to the bridge, eager to conduct the kind of investigation that is part of their purpose for being in space. But as the Enterprise approaches the planet, Data detects a strange energy fluctuation in their path and warns that it could be a wormhole. Before he can change course the ship is battered and the android turns to find that everyone else on the bridge is unconscious.

As Picard comes to, Data helps him to his feet and says that he assumes they have passed through the wormhole, causing a stun effect to which, as an android, he is immune. Picard asks how long they were out and Data says it was for 30 seconds. Riker checks their position and finds they are now almost a day's travel away from their last location. Data notes that they were fortunate that it was only a small wormhole, or they could have ended up on the other side of the galaxy. Minor injuries are reported from around the ship but all systems seem to be normal. Troi feels disorientated but cannot say why. Picard ponders whether or not to go back to investigate the planet they had discovered, but Data says that would be too dangerous and it should suffice to launch a probe. As Dr Crusher treats injuries in sickbay, she happens to look at the spores she had just started to cultivate, and discovers they have grown to an impossible size. Data has launched a probe and reports that the planet no longer scans as M-class. He theorises that the scanners were previously distorted by the wormhole, but Riker finds it odd that there would be such a specific distortion. Picard is prepared to chalk it up as a minor mystery when the doctor arrives with her mysterious plants.

Picard calls a staff meeting to consider these puzzles. Data offers the hypothesis that all of the factors that seem inconsistent with a 30-second blackout were caused by a counter-reaction to the time distortion of the wormhole. Picard sends Data away on a pretext and asks the others if they believe this preposterous theory. Clearly they do not, but they have never known Data to tell a lie either. Picard orders everyone to undertake all imaginable checks to try to determine if the true blackout period was more than Data's 30 seconds, but to keep this activity from the android. If there is something wrong with Data they do not want him to be aware of their doubts. Dr Crusher and Geordi both find ways of measuring the elapsed time that suggest that something more like a day passed while they were unconscious. Data is finally confronted with this evidence but says he cannot tell them anything beyond what he has already stated. Geordi is ordered to examine Data for malfunctions but cannot find anything wrong.

Picard decides that if all of this started when the planet was detected, Data may have rigged the probe to disguise the truth about its status. It will be necessary to turn around and go back to where the mystery began. Troi suddenly becomes dizzy and is escorted back to her quarters by Worf. He is startled by her screams moments later but all that has happened is that she looked into the mirror — and felt as though a stranger were staring back at her. Deanna is not the only one acting strangely. Worf turns up in sickbay looking decidedly uncomfortable. He is embarrassed to have to pay any attention to physical pain but the captain had ordered them to report anything unusual and his wrist hurts. Dr Crusher discovers that the Klingon has suffered a broken wrist — and that it has already been reset and partly healed with medical equipment to be found in her sickbay.

Meanwhile Picard confronts Data with proof that he rigged the probe to send back a false report and also knows what he knows about Troi's hallucination. Data merely responds that he cannot discuss any of that. When a frustrated Picard presses him harder he says that he has no choice and that he must place the welfare of the entire ship first. Finally, Picard directly orders Data to tell him what really happened to them all and the android refuses, accepting that Picard's duty is to court martial him. Picard is horrified; not only would Data's career as a Starfleet officer be over but "do you realise that you would most likely be stripped down to your bare wires to discover what the hell went wrong?" When Worf and the doctor tell the Captain about the injured wrist, Worf points out that Data is one of the very few beings on board who would have the strength and speed to do this to him. But Picard is coming to his own conclusions about Data's motives and believes that in some way Data is trying to protect them. As they approach the mysterious class-M planet again, a decision must be made. Everything indicates that an elaborate ruse was constructed to lead them away and to make them misplace a whole day in the process. The truth appears to be that they were awake during that time and "possibly in a struggle for our lives". The fact that they are still here might suggest that they won, but Data's behaviour indicates otherwise — why else sacrifice his career? Riker points out that they are running the risk of repeating whatever befell them, but Picard thinks that they must resolve Data's role in all of this or he can never exercise Starfleet command again.

As they approach their target, an energy beam slices through the ship and finds Deanna Troi in her quarters. She seeks out Data and says, in a voice not her own, "the plan has failed". Data pleads with her that the destruction of the Enterprise is not necessary and asks for more time. He goes to the bridge and says that they must leave immediately, but will not say why. Picard suddenly asks if Data was contacted by Starfleet, was he *ordered* to say nothing? Data sees Troi enter the bridge and finally acknowledges that he was ordered to maintain silence — by Picard himself. The Captain is absorbing this shock when he is further surprised by the alien voice coming from the counsellor which says "you have invaded our system". Data explains that the planet's inhabitants are xenophobes who have a dread of contact with other species and use the simulated wormhole to stun intruders and lead them away via the false wormhole before they even know that their civilisation is there. The plan was upset this time by the presence of Data who remained conscious and was able to forestall their entry into the ship until after he had revived the others. Troi's body was taken over in order to speak to them and when Worf reacted to the alien presence, the petite counsellor threw him aside, breaking his wrist.

The alien being now says that they have no choice but to destroy the ship, as they had originally decided, but Picard presents the same arguments as before to insist that they can still salvage the situation. He had proposed that they can keep the secret if they obscure all traces of having encountered the hidden planet and allow their memories to be erased. They just made some errors, left some clues that created a mystery, something their species cannot resist. Having learned from their errors they can do it again and get it right this time. The alien is persuaded and soon Picard and the rest are lying unconscious on the deck once again as Data moves to revive the Captain. This time they accept Data's explanations and leave without any troubling mysteries.

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The first story from which you became a regular viewer:

....

List, in order of preference, your fifteen all-time favourite stories (since Doctor Who is such a long-running series we will be using a proportional scoring system which requires that you vote **only** from the first story of a Doctor of whom you have seen **all** stories of - i.e. if you can recall all stories as far back as The Sea Devils then only vote from the first story of Tom Baker's era, Robot, onwards):

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....
7th ....
8th ....
9th ....
10th ....
11th ....
12th ....
13th ....
14th ....
15th ....

Using the above system, list your seven least favourite stories:

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....
7th ....

List your favourite and least favourite choices under each of the following categories:

	Favourite	Least Favourite
Doctor	....	....
Companion	....	....
Enemy	....	....
Writer	....	....
Director	....	....
Producer	....	....
Season	....	....

BLAKE's 7

List, in order of preference, your ten all-time favourite stories:

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....
7th ....
8th ....
9th ....
10th ....

List your five least favourite stories:

1st ....
2nd ....
3rd ....
4th ....
5th ....

List your favourite and least favourite choices under each of the following categories:

	Favourite	Least Favourite
Regular character 1st	....	....
2nd	....	....
3rd	....	....
Regular male actor	....	....
Regular female actor	....	....
Guest artist	....	....
Alien	....	....
Writer	....	....
Director	....	....
Season	....	....

The Original STAR TREK

List, in order of preference, your twelve all-time favourite stories:

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....
7th ....
8th ....
9th ....
10th ....
11th ....
12th ....

List your six least favourite stories:

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....

List your favourite and least favourite choices under each of the following categories:

	Favourite	Least Favourite
Regular character 1st	....	....
2nd	....	....
3rd	....	....
Regular actor	....	....
Guest artist (male)	....	....
Guest artist (female)	....	....
Culture	....	....
Monster/ villain	....	....
Episode title	....	....
Writer	....	....
Season	....	.....

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